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# MUSIC SUPERVISORS JOURNAL

*First Full Issue*

OCTOBER

1930

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### AN APPEAL

"I SHOULD like to see in the Journal," writes a sectional conference treasurer, "an earnest appeal to members to send their dues early—before January 1st if possible. A great deal of extra work is placed on the treasurer's shoulders when most of the membership fees come pouring in during the last week or two before the conference meeting—and at the busiest time of the school year. We are ready to receive dues for 1931 at any time, and will be grateful to all members who help lighten our work by remitting early."

We can think of no more forceful terms in which to couch the "earnest appeal" requested by this faithful conference officer than to quote his own words—to which we know five other treasurers will add a fervent "Amen."



### Mark These Dates on Your Calendar

- December 29-31, 1930**—Music Teachers National Association, St. Louis, Missouri.
- February 21-26, 1931**—Department of Superintendence, N. E. A., Detroit, Michigan. (National High School Chorus will be featured.)
- March 11-13, 1931**—Southern Conference for Music Education, Memphis, Tennessee.
- March 18-20, 1931**—Eastern Music Supervisors Conference, Syracuse, New York.
- March 24-27, 1931**—Southwestern Music Supervisors Conference, Colorado Springs, Colorado.
- March 30-April 2, 1931**—California Music Supervisors Conference, Los Angeles, California.
- April 6-10, 1931**—Northwest Music Supervisors Conference, Spokane, Washington.
- April 13-17, 1931**—North Central Music Supervisors Conference, Des Moines, Iowa.
- June 28-July 4, 1931**—National Education Association, Los Angeles, California.

October, Nineteen Thirty

# MUSIC SUPERVISORS JOURNAL

OFFICIAL ORGAN of the  
Music Supervisors National Conference  
and of the Six United Conferences

California Music Supervisors Conference  
Eastern Music Supervisors Conference  
North Central Music Supervisors Conference  
Northwest Music Supervisors Conference  
Southern Conference for Music Education  
Southwestern Music Supervisors Conference

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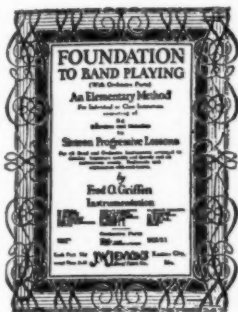
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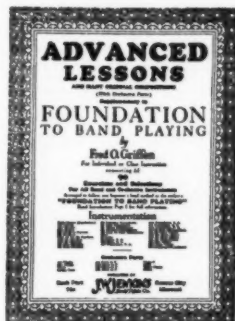
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## THE PRESIDENT'S CORNER

**T**HE Conference year starts out with some important things accomplished and with promise of success ahead. The members of the organization have cooperated with great good will and I know they will be more than happy to realize that the President and Executive Committee have appointed an Executive Secretary who is eminently qualified to handle the work of that office. Announcement is also made of the establishment of the new headquarters office. A great many minor details have been attended to which will start the Conference year on its way towards real accomplishment.

The Presidents of the sectional conferences have in every way cooperated to the fullest extent and are already making use of the new organization. Again I want to emphasize the unity of aim in all of these organizations and to bring to our minds that happy relationship implied in the term "UNITED CONFERENCES."

We are now at the threshold of the fourth editorship of the Music Supervisors Journal. The growth and im-

provement of the Journal has been constant and we can confidently expect it to continue.

I want again to make grateful mention of the whole-hearted way in which Mr. Paul J. Weaver and Mr. Frank E. Percival carried on their duties long past the expiration of their term of office in order to make a perfect transition into the new administration.

For the Executive Committee and Board of Directors I want to bespeak the active interest of every member of the Conference, looking forward towards uniting the strength of every school music teacher into the power that comes from concerted effort. I wish for all the satisfaction which comes from being happy in the work of the year.

**W**E are all distinctly interested in having some neighborly information about Mr. Clifford V. Buttelman, our new Executive Secretary. Since his appointment, everyone who comes into contact with him is registering approval over the choice of the Executive Committee, and we hope it will

be the privilege of everyone in the Conference to get to know the quiet and efficient personality that is to carry such an important share of the work of our great organization.

Minnesota is Mr. Buttelman's native state, and it is in this state and Michigan that he has spent most of his life with the exception of about eight years' residence in Boston. His experience in newspaper and printing work began when he was a boy, when at the tender age of ten he elected work in the home town "printing office" as his vacation activity. "From that time on," he tells us, "I majored in printers' ink, my out-of-school-hours course including practically everything from washing rollers to experience as shop foreman, reporter and city editor of a small daily."

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gan) Advertising Club, and director of the Advertising Club of Boston.

At twenty-nine he found that his vocation was becoming a side line, because of his interest in the development of a chain of music studios which grew from a single studio established by Mrs. Buttelman and himself, and he "washed his hands of printers' ink." But, apparently, he has not been able to keep his hands out of the ink-pot, for his work has always had direct connection with the craft. During the past six years he has been managing editor of *Jacobs Orchestra-Band Monthly* (Boston). In this position he has been in constant contact with the entire musical field and with music educators throughout the country, and has been a familiar figure at supervisors' conferences. While in Boston he was active in the New England Music Festival Association, which organization he served as Executive Secretary from its inception. His name and pseudonyms have also appeared frequently in connection with writings on various subjects, and he has been a prolific contributor to general publications and musical magazines.

Mr. Buttelman's wide interest in music is shared by Mrs. Buttelman, who is an accomplished pianist, organist and accompanist. She is an artist pupil of Heinrich Gebhard, and studied organ at New England Conservatory. Previously she studied violin and piano at Albion Conservatory. Mrs. Buttelman is well known in Boston and has accompanied many artists of note.

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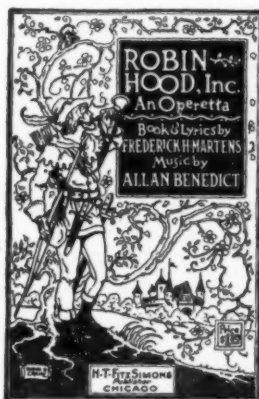
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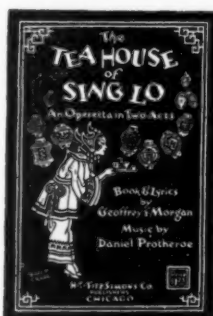


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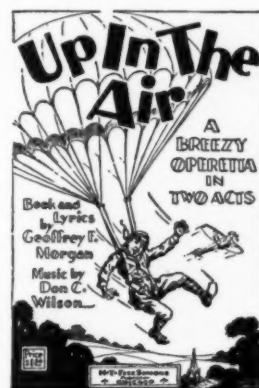
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Page 10

### QUESTION BOX

Where can I secure the book **LESSONS IN MUSIC UNDERSTANDING**, referred to recently in the book review department of the Journal?

*Lessons in Music Understanding* is a course of study by Kathryn E. Stone, Los Angeles City School District, Los Angeles, California. It could be obtained, no doubt, by writing to the Board of Education, Los Angeles, or to Miss Kathryn E. Stone, Supervisor of Music, Los Angeles.

Miss Stone's outline is for a course in music appreciation in elementary schools. Whether it is what the inquirer has in mind, I cannot say. Perhaps some of those that follow might be more suitable for the purpose desired:

*Scholes' Books of the Great Musicians* (Oxford University Press). Their best range would probably be sixth to ninth years, inclusive, although they might well run into the tenth year.

*The Appreciation of Music*, Welch (Harper and Bros.), is for high schools or even for colleges.

*From Palestrina to Grieg*, Tapper, a book of high school grade, which has some excellent material in it, is published by Arthur P. Schmidt.

There are books and books and books on music appreciation, but one cannot name books specifically unless one knows more exactly what the inquirer has in mind. —W. E.

Can you supply a bibliography of new publications containing advanced thought in the elementary field of public school music?

Frances E. Wright, Associate Professor of Public School Music in the University of Los Angeles, has thoughtful piece of work in a monograph that could be obtained from her. It was reviewed in the same issue of the Journal that contained a review of Miss Stone's *Outline of Appreciation*, referred to above.

Borland's *Musical Foundations* (Oxford University Press), contains some fundamental thought. On the whole, however, I do not recall any book of the nature of a rationale of education in music in elementary schools. Some wise things have been said by people like Miss Angela Diller and others, but they are scattered in prefaces to books of music and other publications. —W. E.

What happened to the supervisors' chorus and orchestra of the good old days? Am I out-dated? Or do others miss them as I do?

We pass these questions along to Journal readers for reply.

Where can I secure a copy of a book now published (or is soon to be published) by some broadcasting company, entitled **MUSIC APPRECIATION**?

Probably the book referred to is the 1930-31 *Instructors Manual for the Music Appreciation Hour*, published by the National Broadcasting Company. A copy may be secured by writing to Ernest LaPrade, National Broadcasting Company, 711 Fifth Avenue, New York. The manual, by the way, contains a rather comprehensive bibliography of publications dealing with the subject of music appreciation.

—A. K.

Can you supply a list of "In-and-about" supervisors' clubs similar to the In-and-about Chicago organization?

No such list is available, so far as we are able to find. We know of Supervisors Clubs in Boston, Chicago, Cleveland, Detroit, Minneapolis, Philadelphia, but there are undoubtedly others. Perhaps we can publish a list, with names of officers, if secretaries of the various city and inter-city groups will supply the necessary information.

Where can I get information regarding educational broadcasts?

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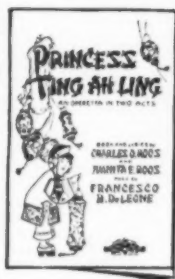
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tion regarding the American School of the Air. To the National Broadcasting Company, 711 Fifth Avenue, New York, regarding the Damrosch concerts. Mr. Ben Darrow, State Department of Education, will supply facts about the Ohio School of the Air. P. H. Patchin, Assistant to the President, Standard Oil Company of California, San Francisco, California, will, on request, send you a schedule of programs for the California School of the Air. —A. K.

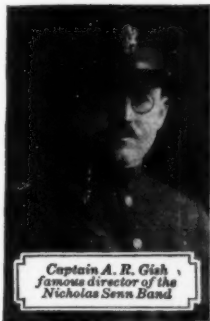
[It is likely that an educational broadcast column will be included in this magazine hereafter. Further questions and comments pertaining to the use of the radio in music education are invited.]

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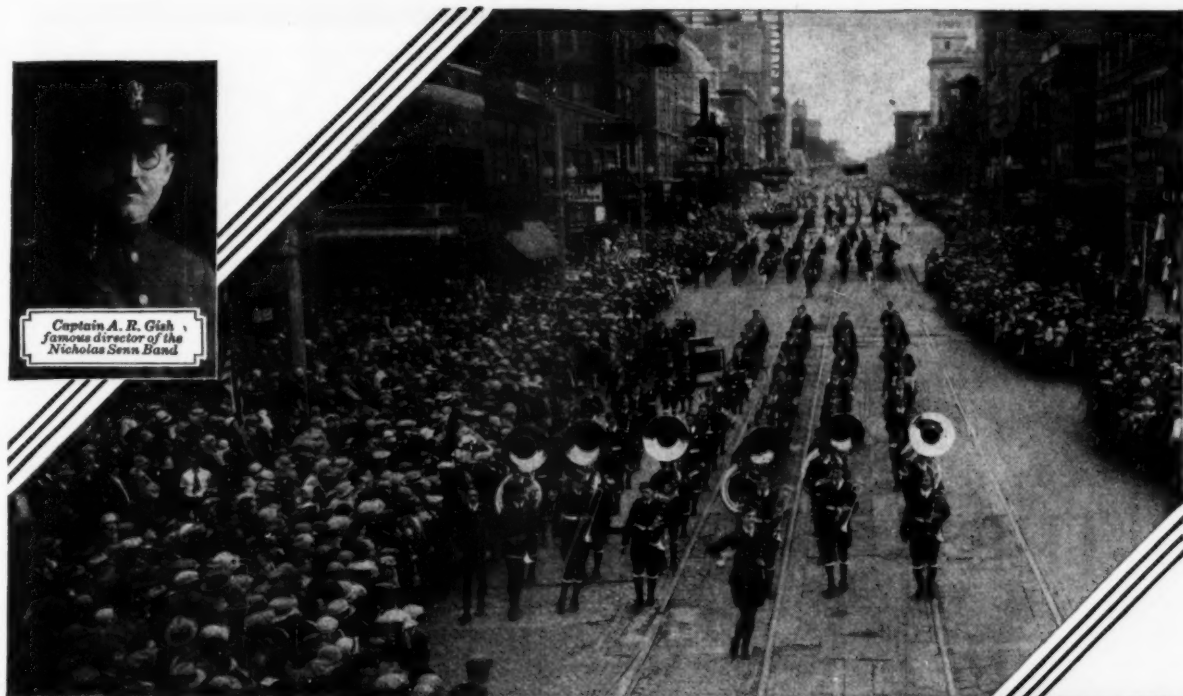
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Music Supervisors Journal





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# MUSIC SUPERVISORS JOURNAL

Vol. XVII

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No. 1

Official Organ of the MUSIC SUPERVISORS NATIONAL CONFERENCE and of the SIX SECTIONAL CONFERENCES

## Editorial Mosaics

### Public Schools and the Amateur

SOON we shall be celebrating the one-hundredth anniversary of the introduction of music into the public schools as a regular subject. In 1838 the main objective of Lowell Mason and his associates in an enterprise of such vast potentiality was the very practical one of creating active amateur musicians.

If these men were living today they would again be using their influence for the same broad purpose, with this difference—the amateurs of their conception would now include not only church and home singers, but also participants in every development of choral and instrumental music. I cannot imagine the great founder of school music being surprised at the prodigious growth of his original idea, for his vision embraced every phase of participatory musical expression.

After the first convincing demonstrations of children's singing, Lowell Mason waited nearly ten years before music became a part of the school curriculum. We, today, are more fortunate, but we need the tenacious faith and high purpose of those early pioneers; we have but to agree upon one goal, then bend our efforts to attainment.

E. B. B.

### Our Task Is Our Opportunity

AS we swing into the activities of another school year, every teacher, supervisor and director of music must be conscious of the tremendous opportunity which is ours. No two of us can possibly approach our responsibilities in exactly the same frame of mind, but we must all recognize the fact that we have wonderful opportunities, which if met honestly and courageously will put our subject upon a little higher level in the whole educational scheme.

If we would properly perform our duties and give the children of this country the cultural, mental, moral and physical reactions possible from a better understanding and greater love of music, we must set aside many of our pet theories and hobbies, and getting down to "brass tacks," make their contacts with good music

such that the vicious influences of bad music will be nullified. Music appreciation, bands and orchestras, instrumental classes, operettas, contests, are all valuable, but let us not forget that our first duty is to the greatest of all instruments, the human voice. "Song is the natural heritage of childhood," and to rob him of his rightful heritage is not only unfair to the child, but to the growth of music in our schools, community and nation. Let *more intelligent singing* be our watchword.

G. O. B.

### Editorial Board

PRESIDENT Russell V. Morgan announces appointment and confirmation by the Executive Committee of the following as members of the Editorial Board: Edward B. Birge (Chairman), Mrs. Anne Landsberry Beck, George Oscar Bowen, John W. Beattie, Peter W. Dykema, Will Earhart, Max T. Krone, Paul J. Weaver, C. V. Buttelman (ex-officio).

The duties of the Editorial Board, which are broadly defined by its title, will be concerned with the policy and content of the Journal, as well as the planning and preparation of other Conference publications.

### Definitizing Rhythmic Training

IT has long been recognized that rhythm is the foundation for all music training. In spite of this, one rarely sees a school system in which training in rhythm is so systematically taught as to make rhythmic accuracy the inevitable and the automatic thing in the musical expression of the

pupils. An anomalous situation! Rhythm absolutely fundamental in importance, and being relegated in our training to a secondary or tertiary place!

The problem should not present great difficulties, particularly if approached as systematically and clearly from the pedagogical standpoint as are most of our other educational problems.

For some years the writer has been particularly interested in the possibilities of applying the Dalcroze Eurhythmics principles to our class-room conditions. Of one thing he is completely convinced—that the Dalcroze system, when taught in its entirety, gives an absolutely assured rhythmic background, and gives it in a completely reasonable and completely musical fashion. If it were possible to give thorough Dalcroze training in our schools, our rhythmic problems would disappear; and, also, the whole business of the teaching of note-reading, the beginnings of harmonic training, training in improvisation and the beginnings of composition—all of these might possibly be taught more reasonably and less awkwardly than now. The question is, though, is it possible and feasible to give thorough Dalcroze training under our usual class-room conditions?

A brief and impressive statement on this general sub-

## The Presidents



Grace V. Wilson  
Southwestern Conference



M. Claude Rosenberry  
Eastern Conference



Herman F. Smith  
North Central Conference



Russell V. Morgan  
National Conference



Frances Dickey Newenham  
Northwest Conference

### The Presidents of the United Conferences Greet You

Between the pages of this issue you will find a message from each of these executives. They bespeak your interest and participation in the extensive program representing the activities of the National Conference and the various Sectional Conferences. At this time, when economic disturbances threaten serious inroads upon the support of all phases of educational development, it is of vital importance that the fraternity respond with a solid front, lest hard-won ground be lost. Respond to the call of your presidents!



Grace P. Woodman  
Southern Conference



Herman Trutner, Jr.  
California Conference



ject is included in the new Research Council Bulletin on *Newer Phases and Tendencies in Music Education*. The subject is a live one which will justify thorough investigation and experimentation.

P. J. W.

### Open Door and Open Mind

YOU will find some stimulating articles in the pages that follow in this and succeeding issues of the Journal. A fair knowledge of human nature, plus familiarity with the content of certain of the writings, warrants the hazard that the stimulation will at times be induced by other reaction than enthusiastic agreement of reader with author.

It is appreciated, of course, that articles are printed with just such malice aforethought. Indeed, it is well understood that publication of an article does not necessarily indicate even editorial agreement, or endorsement, or anything further than respect for the authority and experience of the author, which automatically command consideration for his opinions.

The columns of the Journal will continue to be open, so far as space will permit, to discussion of any subjects pertinent to its field, and while there must be reserved the customary privilege of rejection for cause, our readers are assured that careful attention will be given to all contributions. Material should be directed to the editorial office, 64 East Jackson Boulevard, Chicago.

### Experimentation and Testing in Music Teaching

THE signs of the times indicate strongly that we are passing from the "Why test?" and "What music tests are there?" stages to that of "How can I use tests to improve my teaching?" and "How can I study this problem under controlled conditions so that my findings will be meaningful and will point to a satisfactory solution?" In other words, we are discovering, as have our fellow-teachers of arithmetic, spelling, and reading, that science has something worthwhile to contribute to the art of teaching music.

As just one example of what has been done, and what the next two years will undoubtedly bring forth in greater abundance, in the way of the practical application of tests to the improvement of the teaching situation, the writer wishes to call attention to the splendid piece of research done by H. B. Smith and F. S. Salisbury, of the Washington State Normal School on *The Prognosis of Sight Singing Ability*.\*

This study, which covered a period of four years, was an apparently successful attempt to make a test or to find out which of the available group tests could be used to give a satisfactory prediction of the sight singing ability of normal school freshmen. The purpose of the investigation was to find an objective, accurate means of dividing the freshman class into ability groups in order to improve the teaching procedure in the music classes.

It is indicative of our past attitude, as a professional group, to the application of the scientific method to music

teaching, that Smith and Salisbury's study was reported in a psychological journal, not in one of our own professional magazines.† The same thing has been true of the reports of most significant and original researches in music education. One finds them in the files of the psychological journals, not in the music education journals.

This is an invitation to the many music supervisors and teachers, who are experimenting in any of the many fields that are included in music education, to submit their reports to the Journal. They may be assured that the editors are heartily in favor of making the Journal the organ for providing the profession with a knowledge of what its members are doing to improve music teaching through research and experimentation. M. K. T.

\*The study is printed in the Conference Yearbook for 1929, p. 437-445, because the authors had reported on the study at the Northwest Sectional Conference.

### We Gird Our Loins

REGARDLESS of other considerations, it is probably true that the permanency of music-study as a factor in the educational program is dependent upon the ultimate benefits accruing therefrom to the public—individually and collectively—through greater opportunities afforded for enjoyment of life, and through the social, cultural and spiritual advancement of the nation.

We believe that the full measure of these benefits will be obtained only through the development of a universal spirit of true musical amateurism, which shall carry over from school days into the life of each citizen.

Experience has taught us that organized effort toward a definite objective, with a clearly defined plan of action, can accomplish in a decade what otherwise might not be achieved in many years, if at all.

The Music Supervisors Journal, therefore, in full acceptance of its responsibility as the representative and champion of progressive thought and practice in music education, pledges its support and bespeaks united effort through every available medium in behalf of a broad and constructive program which shall include:

1. *The interlocking of musical interests and activities of school and community.*
2. *Increased opportunities for participation through promotion of musical organizations within the various social, recreational, industrial and institutional units.*
3. *The popularizing of playing and singing as a recreational and leisure-hour activity.*
4. *Improvement of choir and congregational singing in the churches and Sunday schools.*
5. *Encouragement of home-circle singing and playing.*
6. *Greater attention to the small ensembles—both vocal and instrumental.*
7. *Development of festivals—both choral and instrumental.*
8. *Encouragement of discriminating hearing of music.*
9. *A comprehensive plan of school, municipal, county and state supervision.*

\*Smith, H. B., and Salisbury, F. S. *The Prognosis of Sight Singing Ability*. Jour. Applied Psychology XIII. Oct., 1929, p. 425-439.



# Teaching Sight Reading Without Syllables

## THE ROCHESTER PLAN

By CHARLES H. MILLER

FOR more than ninety years teachers of music have wrestled with the problem of music reading. The system generally used includes the use of the sol-fa syllables. This is also called the "Movable Do" system. The syllables are usually sung until the tune is learned, and then the words are sung. The English precede the use of the regular notation by what is known as the "Tonic Sol-Fa" which is much more simple especially for the lower grades. This system is used to some extent in Canada, but the regular notation still has to be learned in the upper grades, so there is nothing gained by the double system. A few schools have tried the plan of using only the letter names for singing the pitches. Many conservatories of music use this plan. Their objection to the use of the Italian syllables are as follows:

(1) The syllables are usable only so long as we are reading easy music in the major and minor modes.

(2) Modulations and the frequent use of chromatics, as in modern music, render the syllables of very little use.

(3) Most of the best musicians do not read by syllable.

(4) The use of "Movable Do" hinders the cultivation of the sense of absolute pitch.

Many musicians who have been trained in Europe claim that they read by the "Fixed Do" method. This is a mistaken idea, because most of them read by intervals, by chord feeling, and by an acquired knowledge of the different pitches on the staff. This knowledge and skill are only acquired through much experience.

In these modern days when all methods and results of school work are being investigated and weighed in the balance, we cannot expect to go ahead teaching music as it was taught forty years ago. True educators are searching for methods that will enlist the greatest amount of co-operation from the pupils and secure their attention with the least resistance. All of us who have had experience teaching music in the public schools have observed that children become very much bored by singing syllables. If there are any exceptions, they are in lower grades where the personality of the teacher is so strong that it enables her to create enthusiasm for the music in spite of the method. It is my opinion that music will never achieve its highest possibilities in the school room so long as we put some artificial thing like

syllables or letters between the children and the music itself.

Four years ago we began experimenting. First we tried to use the letters. This was practically no easier to do than the syllables, and we were singing "A" for three different pitches, namely, "A", "A-flat" and "A-sharp". A similar thing of course was true of the other letters. Finally, we began to sing the words directly following the notation, but not giving any name to the pitches, except the *words of the song*. We have now developed a plan for sight reading that is not only definite but that produces better reading than we have ever been able to get with the syllables. We find that the pupils are practically all interested in learning to read this way, and it is no problem any more to hold their attention.

I believe that the greatest difficulty in reading music the old way was to think of the name of the syllable. Hundreds of times I have heard children sing the wrong syllable to the right pitch. In the new plan, we direct their attention to the *size of the interval* as measured by the lines and spaces. At all times, it is necessary that the children have in mind the *tonality* of the key in which they are singing.

One eminent piano teacher asked me how the children could sing a third, for instance, and know whether to sing it major or minor. The answer is this: For two years, in the first and second grades, all of the work is rote singing. The children sing about one hundred songs. In doing this, the subconscious mind is trained definitely in the proper sequence of intervals in a major or minor melody. The result is called musical feeling. When the tonality of the new song is fixed before attempting to read, mistakes are not made in singing a major interval for a minor and vice-versa because of this musical feeling that has been developed. The chief problem then becomes that of training the children to observe the size of the intervals as they occur on the staff notation, as to whether the interval is a second, third, fourth, fifth, etc.

We are not including a discussion of the teaching of rhythm in this brief article because our plan makes use of principles and routine in quite general use.

This method appeals to the larger boys and to other students who have a strong dislike for singing syllables.



CHARLES H. MILLER  
Director of Music  
Rochester, N. Y., Public Schools

Another evidence of the value of the method is that every teacher who has used it a few months is enthusiastic about it and would not willingly change back to the syllable system. Some critics have said that the method could be used only with songs that are chosen with a certain form, pattern and regular characteristics. My contention is that it can be used with any good songs. If songs are good, they have definiteness of structure, balance, and unity, otherwise they are not good songs. The time is rapidly passing when songs that are written to order to teach certain problems will be tolerated in the schools. Songs that have real worth and beauty are the only ones that should be used to teach children the elements of music.

While we are willing to admit that good sight reading can be secured by almost any method if the teacher is skillful enough, we are nevertheless committed to this new plan regardless of whether any one else will be using it or not, because of the results that it has produced for us. We are not trying to persuade other people to use our plan. However, so many people have observed the work during the last year and have expressed an interest in it, that we are glad to comply with the request of the editors to write this article.

A few years ago two prominent school systems attempted to teach music without the syllables. They made failures of their efforts because they did not have a definite plan. The principles back of our plan are not new but the way in which they have been systematized and organized is new. Most of the credit for developing these details should go to our supervisor of music in the grade schools.

Because so much depends upon the way the teaching-steps are applied, and because the ideas in teaching

music-reading by this plan are based upon a psychology that is so radically different from that used when syllables are sung, we are not willing to submit a list of teaching-steps until there has been an opportunity to give a thorough discussion of the philosophy and psychology upon which the method is based. To try to carry out the plan from a written syllabus without understanding or being in sympathy with the psychological principles and point of view, would only result in disappointment and failure for the one attempting to use the plan. One must see the plan in operation by a teacher who has learned thoroughly how to meet all difficulties.

When the "song method" was first used about thirty years ago, most of the people who attempted to use it did so without adequate preparation and so much harm was done by these teachers that most people thought for years that it was a system of rote singing that did not teach pupils anything about reading music.

There is no doubt in my mind that this new plan is a greater step in the right direction than the so-called "song method." Some eminent school music educators after seeing actual demonstrations of this new work have admired the results but have attributed them either to the expertness of the teaching or to some other factor that was not apparent on the surface. One noted teacher after seeing several different teachers work said "glorious results with a wrong method." One of the most convincing facts about this work is that all of the teachers using it are having good success, but of course they have all had thorough training in this particular work. Any one who is to attain success with this method must be willing to change completely the ideas and procedure acquired while using syllables.

## A Pioneer Passes On

WILLIAM L. TOMLINS 1844—1930

WILLIAM L. TOMLINS, internationally known pioneer in music education, died September 26th, 1930, in his eighty-sixth year, at Delafield, Wisconsin, the summer home of his daughter, Miss Christine Tomlins.

Born in England, Mr. Tomlins came to America as a distinguished organist at the age of twenty-five. An injury to his hand forced him to abandon a career as performer for that of choral conductor, in which field he achieved extraordinary success, leading the Chicago Apollo Club through twenty-three years of its greatest fame.

Mr. Tomlins brought to the middle west such works as Handel's *Messiah*, popularizing them through community concerts. He was chosen choral conductor for the Chicago World's Fair in 1893, being associated with the late Theodore Thomas in that activity and directing not only the adult chorus but also the great children's

chorus of 1200 voices. Later devoting himself exclusively to training children, Mr. Tomlins' methods became widely known and used in the educational systems of many cities. England called him to introduce his work in their schools. His later years were largely spent in teaching, writing, and lecturing both in England and America.

This great educator is rated by many with Lowell Mason as one of the greatest authorities of modern times in musical education. His life was spent in developing a philosophy that would facilitate, through music, the release of powers that are latent in all mankind. The *Boston Evening Transcript*, in an editorial, May 13, 1898, said of him: "The time will come when his name will rank with Froebel and the few great educational leaders of the race who have understood the necessity of bringing the spirit that giveth life into the work of educating children." E. S. B.

# Music in the School Survey

[Tests and Measurements Department]

By PETER W. DYKEMA

STOCK taking is being applied to education in the public schools. Cities and even states are having their educational systems surveyed. So numerous and diverse are the factors which the surveyors or examiners have to consider—school plants, equipment, taxation, budgets, size and quality of staff, number and gradation of pupils, courses of study, classroom procedure, etc., that the surveyors can only under unusually favorable conditions give adequate consideration to every phase. Music usually obtains some attention, but it is only rarely that a musical group is included in the various survey units. The report of one such group may be suggestive to many supervisors who at the beginning of the school year are trying to view as a large whole their work in the school system. It seems fitting also to include this summary in the Tests and Measurements Department of the Journal because it involves a number of matters which have been discussed in previous issues and which will again in newer developments claim our attention in subsequent issues.

The limited space of the Journal makes it impracticable to present the entire report here, but this, together with other reports covering the many phases of the complete survey may be obtained in a printed volume from Teachers College. Because these additional reports are needed to evaluate properly some of the criticisms made in the music report, and because Journal readers are interested in the general procedure of the survey rather than the particular applications in one town, the name of the city surveyed is omitted and in each case replaced by a dash (—).

The music survey group was composed of seven instructors and advanced students at Teachers College, who devoted two days to visiting the schools and considerable additional time to planning the observations and formulating the results. Observation forms were prepared, a special questionnaire was given, all of the Gildersleeve Music Attainment Test was used, and a portion of the Kwalwasser-Dykema Music Test was used. The graphs summarizing the results of the Gildersleeve test are included in the complete report but are not reproduced in this article.

The report begins with a short discussion of the scope of the inquiry:

The chief purpose of music instruction in the schools is to increase pleasure in life through contact with music. While this general statement would probably receive the approval of parents, teachers, and pupils, many differences of opinion would doubtless arise if these three groups attempted to define the word pleasure and to indicate how this pleasure is to be increased through music. There are many types of music and many kinds of pleasure. Except in very rare cases there is apparently for everybody some kind of music which he enjoys.

The person who seeks to determine whether the children in the — schools obtain pleasure and profit in an educational sense from their school music must have the above considerations in mind. This music survey attempts to describe and evaluate the present musical influences in the — schools and in a slight degree to suggest some of the results of previous musical influences. School music should help make the lives of the children in and out of school happier and richer than would be the case if this subject were not included in the school program. The extent to which this effect is produced in — will be examined under six headings, which

will be followed by a seventh containing suggestions for strengthening and improving the present activities.

These six headings are: I. Attitude of the Children toward School Music; II. Arrangements for Instruction (rooms, programs, credits); III. Equipment (pianos, phonographs and records, radios, staff liners and pitch pipes, song books and slides, books and magazines about music, band and orchestra instruments, stands, and music); IV. Course of Study; V. The Actual Instruction, discussed first as to observations made during the two days of visiting and, second, as to results of the tests given to the children; and, VI. The Effect of School Music on After Life. To these six headings were added a seventh, consisting of recommendations for improving the Music Instruction. None of the material of the first three headings will be presented here but as much as space permits will be quoted from the remainder.

## Course of Study

The music investigators were unable to find any organized course of study. We understand that the



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music supervisor is meeting weekly with the assistant supervisors of vocal music, but that he has no regular consultation regarding the instrumental work. In spite of the fact that the present supervisor is comparatively new in the situation and is so occupied with his own teaching that he can hardly be in touch with all the phases of the music instruction, it would be wise for the music staff to devote themselves immediately to the formulating of a course of study in music for the entire system. This should be prepared by the group as a whole, both to acquaint them with various activities and, insofar as possible, to integrate these. Some suggestions regarding the matters to be considered in the course of study will be given in the next section of this report.

Both during the preparation of this course of study and after it is prepared and distributed, arrangements should also be made for improving the work of the grade teachers who give music instruction by lightening the present heavy teaching load of the general supervisor and by giving him additional assistants. This improvement should consist of direct help on the music teaching which could be given in obligatory meetings held once or twice a month, and of indirect help or inspiration which would come from a teachers' chorus or orchestra. This organization should be open to all grade and high school instructors and officers.

### Music Instruction

For two days the investigators devoted practically all of their time during the school hours to observing the music carried on in the class rooms and assemblies. Conferences were held at the close of the two days and also after returning to New York. What follows is based upon combined reports. The investigators received the warmest cooperation from the superintendent, the music supervisor, his assistants, and each teacher with whom we came into contact. The music staff is alert and interested and evidently closely knit into a cooperative body by their interest in the work and by their confidence in each other's ability, aims, and efforts.

Two types of reports will be presented: The first (A) based upon observations made during visits and conferences; the second (B) based upon the formal tests which were given to about 800 children ranging from grades four through twelve.

#### (A) General Observations

1. *Singing.* Most of the singing which we heard from the youngest children through the high school was distinguished by light and pleasant tone. There was a

commendable absence of rough tones and shouting. On the other hand, there was seldom that vibrant joyous tone which should result from pleasure and keen realization of the significance of the singing. The children in the kindergarten and first and second grades were diffident regarding singing and evidently regarded it as a formal rather than a free activity. The reticence of the children was doubtless due partly to the presence of visitors.

Throughout the school system, interpretation, or expressing the significance of the text and mood through varying types of singing, was almost completely absent. Criticisms by the teacher were practically entirely directed to technical questions of note values, tonality, etc., and almost never was attention called to the mood of the song, the meaning of the text, and the effect this should have upon the kind of singing. Moreover, about all that is done in the care of the voice is negative, namely, the debarring of loud singing through insisting that the singing be soft.

There were far too few indications of a positive approach through attempting to get a light, well placed, carrying tone. Only in one or two instances did the instructor give examples of the kind of tone desired. The lack of attention to voice problems was especially noticeable in the junior high school in which apparently little thought was given to the treatment of the changing voices of the boys.

Slight attention was given to part singing. Unison songs were chosen which sometimes enabled the boys to sing them at the same pitch that the girls were using, and sometimes to jump to the octave below. As to when this was to be done was left entirely to the children themselves. At no time were suggestions made nor were any songs selected to be sung by various groups of children according to their vocal limitations. The best vocal work was done with the selected vocal groups in the high school.

The type of singing heard was due largely to the kind of material used. This is drawn mainly from books which are conceived primarily from the sight reading point of view and are, therefore, more restricted and formal than is necessary when songs are taught purely by rote. The enriching of the song repertory by the inclusion of some good rote songs selected for their artistic appeal rather than their merits for music reading and the stressing of interpretation rather than technic would be very helpful.

(Continued on page 52)

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Above is the new address of the executive headquarters and business office of the

*Music Supervisors  
National Conference*

AND

*Music Supervisors Journal*

We have discontinued the lock box address used temporarily during the removal of the Journal offices from Ithaca to Chicago. Please correct your records to show only the above address.

MUSIC SUPERVISORS  
NATIONAL CONFERENCE

Russell V. Morgan,  
President

C. V. Buttelman,  
Executive Secretary

# Book of Proceedings for 1930

Reviewed by Paul J. Weaver

IT is not usual for an editor to write a review of a book for the publication of which he has been responsible; it seems justified in this case only because he is thoroughly familiar with its contents, after several careful readings, and because others have not yet had opportunity to see it.

The National Conference Books of Proceedings have always been valuable as reference books, and they are becoming more and more useful as authoritative statements of current practices along the advance line of music education in this country. The books are in frequent demand for guidance of European teachers who are anxious to know the American situation; more and more they are being used as texts in our own teachers' colleges and universities, especially when problems are under discussion that cover processes which are still in the making and on which current thought rather than textbook didactics are of value.

The articles in the 1930 *Book of Proceedings* fall under several distinct headings: (1) General articles, (2) articles dealing with general problems of music education, (3) articles dealing with amateur and vocational music, (4) articles dealing with teacher training and with music education in universities and colleges, and (5) articles covering such specific fields as appreciation, vocal and choral music, orchestral work and piano teaching, and music contests.

There are two important general articles in the book, by Edward Howard Griggs and Eugene Stinson. Dr. Griggs discusses music and American culture, drawing forceful conclusions as to the part which music has played and will play in the building up of the cultural life of the country. Under the heading *What is Real in Music*, Mr. Stinson draws on his wide experience as a music critic to define those qualities of music which are important in life—a type of consideration to which music teachers should give thoughtful attention.

Several splendid articles deal

specifically with general problems of music education. Miss Glenn in her presidential address surveys the field in a broad and liberal but still specific way that will be of help to every music supervisor. Dr. Harold E. Rugg of Teachers College, Columbia University, considers music education from the standpoint of the development of personality. Dr. James L. Mursell of Lawrence College writes a forceful article on the fundamental principles of music instruction. Mr. Hobart Sommers, principal of a grade school in Chicago, deals in a sympathetic but direct way with the attitude and responsibility of the principal for the music program in his school. Dr. Carl Engel, discussing the publishers' contribution to school music education, points out some general tendencies which cause one to think carefully.

Probably the most important article in this particular connection is the report of the Research Council on *Newer Phases of Music Education*. This report was prepared under the responsibility of Russell V. Morgan and deals with such problems as departmental and platoon organization, individual instruction, instruction for the talented child, coordination of various activities and correlation with other subjects, the use of tests and measurements, original composition, construction and use of instruments, summer music schools, experiments in developing the sense of absolute pitch and in teaching sight reading with systems other than the movable *do*, instrumental and ensemble work, concerts and the use of radio, Dalcroze Eurhythmics. (This very valuable report is also published by the Conference in bulletin form for convenient reference.)

AT the Chicago meeting large emphasis was placed on the objectives of school music education. With a perplexing economic situation in all parts of the country, with a constant questioning as to the values of music in life, school music teachers must define their objectives clearly and must aim at a program of work in the schools



PAUL JOHN WEAVER, B.A., A.A.G.O.

THE retiring editor of the *Music Supervisors Journal* little needs introduction to any who read these columns, so far as his various connections with the activities and publications of the Conference are concerned. It is only because we feel that at least this small gesture should be made in recognition of his service to the organization that we have insisted on including a personal bit with Mr. Weaver's accompanying article, which was written in response to our request.

Since its inception, the growth of the *Journal* in prestige and service has paralleled the steady expansion of Conference membership and activities. Indeed, it would be difficult to appraise the aggregate value to the Conference of the contributions made by the editors who in turn have assumed the ever-increasing duties and responsibilities of the *Journal* office. During the past four years, Mr. Weaver, ably assisted by Mrs. Weaver, has consistently carried on the development of the magazine and the facilities of the publication office. Officers and members who have been in contact with the work at Ithaca know the infinite detail and labor involved in the task that has enabled Mr. Weaver to turn over to the newly established headquarters a well organized publication department, a flourishing magazine, a modern addressograph equipment with a mailing list of nearly 20,000 names—and a bank balance. The latter, with Treasurer Frank Percival's check for a similar sum from the general funds (representing the residue from President Mabelle Glenn's administration), provides working capital, without which the new Conference office could not commence operation. C. V. B.



which will insure the functioning of music in the fullest possible way in life itself. Although we may not have realized it, music education has always had the dual objective of preparation for amateur musical activities on the one hand and of pre-vocational preparation on the other. The balance between these two has been an unsteady one, one phase of the program being emphasized at one time and the other phase at other times.

Both sides of this situation were considered at Chicago. Mr. Joseph N. Weber, president of the American Federation of Musicians, discussed the present and future of music performance as a vocation. The emphasis of the discussion, however, was placed on the development of a true amateur spirit in music as the primary objective of music work in the schools.

Along this line there are several important articles in the Book of Proceedings. Mr. Burnett C. Tuthill of the Cincinnati Conservatory of Music discusses the opportunity for the development of chamber music in the schools and in home life. Mrs. W. L. McFarland of New York City discusses the use of music in settlements, community centers, and settlement schools. The paper by Mr. Eric T. Clarke is somewhat along the same line as Mr. Tuthill's, with the title of *Music for the Fun of It*. Dr. John Erskine's address on the subject of *Decentralizing Our Music*, combines the avocational and vocational viewpoints, and offers thought-provoking recommendations. Edgar B. Gordon of the University of Wisconsin summarizes the discussions on amateur music, preparing the way for resolutions on the subject, adopted by the Conference at large, which appear in the book.

Although dealing primarily with the rural school problem, the paper by Miss Helen Hay Heyl of the State Department of Education in New York, presents many points equally applicable to the town and city school system.

The subject of teacher training is treated by John W. Beattie of Northwestern University and P. W. Dykema of Teachers College, Columbia University; the former emphasizing the musical preparation of the teacher, the latter emphasizing the need for preparation in teaching and administrative ability. These discussions are followed by the terse and useful resolution adopted by the Conference as to the balance of the two phases of teacher preparation.

FOR the first time at National Conference meetings, the subject of university music teaching was definitely considered at Chicago. Paul J. Weaver of Cornell University spoke briefly on the function of the university music department; Dean H. L. Butler of Syracuse University spoke on the articulation of high school and college curricula, especially from the viewpoint of the National Association of Schools of Music of which he is president; Dean Charles H. Mills of the University of Wisconsin spoke on various types of college curricula and their appropriate degrees; Mrs. E. J. Ottaway, president of the National Federation of Music Clubs, speaking

on the subject "What Does a College Graduate Know About Music," gave college and university music teachers a thoughtful and thought-provoking discussion of the shortcomings of higher education in music as it has been administered in many parts of the country. These addresses are all included in the book.

ONE of the most valuable parts of the book is that dealing with music appreciation—a subject the importance of which is becoming more and more keenly realized, and the teaching of which must become better organized. The finest general statement of the whole approach toward music appreciation which the writer has ever seen is to be found in Dr. Will Earhart's article, *Factors of Musical Appeal and Responses of Pupils to Them*. Mr. B. H. Darrow of the Ohio State Department of Education discusses the radio in school music, and Miss Edith Rhetts of the Detroit Symphony Orchestra discusses the use of the phonograph as a means of preparation for the appreciation of symphonic music.

A course of study for music appreciation for the first six grades was presented at Chicago by Mrs. Lenora L. Coffin, of Indianapolis, having been prepared by Mrs. Coffin and Miss Frances Kessler of Bloomington, Indiana, as a sub-committee of the Conference Committee on Appreciation. This course of study (printed in the book and also in bulletin form) has been hailed by music teachers all over the country as the most usable and tangible guide available on the subject.

LARGE emphasis was placed at the Chicago meeting on the importance of fine vocal and choral work. In addition to the splendid musical programs given at the Conference (and a study of the programs themselves will give great help to the music teacher who is selecting his materials) there are several valuable articles on the subject. Dean Lutkin of Northwestern University reviews choral conditions in America; Edgar Nelson, director of the Chicago Apollo Club, discusses choral directing; Franz Proschowski discusses the development of the singing voice; Alfred Spouse of Rochester, the application of voice culture to class work in the high school. The report of the Conference Committee on Vocal Affairs, by Ernest G. Hesser, chairman, is the basis of the Conference resolution on the teaching of vocal music.

Several phases of instrumental work were discussed at the 1930 Biennial: Mrs. Grace Drysdale of Boston dealt with the possibilities of the rhythm orchestra in instrumental development; Alfred L. Smith of New York dealt with the instrument in the public schools; and Joseph E. Maddy of the University of Michigan reported the work of the Conference Committee on Instrumental Affairs.

Piano teaching is specifically dealt with by Guy Maier of the University of Michigan (*Making the Piano Sing and Swing*); by Elizabeth Newman of New York City (*Ear Training in Piano Teaching*) and by C. M. Tremaine of the National Bureau for the Advancement of Music (*The Piano in the Public Schools*). Mr. Maddy

also reports the work done and projected by the Piano subcommittee of the Conference Committee on Instrumental Affairs. You will find all of these in your book.

Two valuable articles deal with music contests. The first of these, by Hubert H. Foss of London, is an unusually practical and helpful discussion of the contest and competition festival in Great Britain. The second is the Research Council report on contests, written under the guidance of Frank A. Beach of Kansas State Teachers College at Emporia—a competent and inclusive manual for the guidance of all who are interested in the contest movement.

A paper by Percy A. Scholes of Montreux, Switzerland, on the subject of *An International Movement in Music Education* reviews the activities of the Anglo-American Music Conference; the National Conference reaffirms its interest in and sponsorship of the Anglo-American Conference by a special resolution.

Several resolutions have been referred to above. Contrary to the usual practice, the resolutions adopted last spring really said something and really meant some-

thing. They present a terse and forceful statement covering many of the vital problems which face music educationists today. The Conference also adopted two other special resolutions not referred to above: one addressed to the Congress, disapproving of the adoption of the Star Spangled Banner as a national anthem; the other extending the sphere of influence of the National Conference to include all phases of music education whether or not they are connected with the public school systems as such.

Those members of the Conference who have followed its work for several years will be interested in the financial statements printed in the book, as well as the budget estimates for the coming year, which formed one of the important arguments on which the new business management of the Conference was established. To every member is recommended a careful reading of the new constitution, with its implications of great possibilities in the future development of the Conference and in the effectiveness of the organization through the development of educational conditions in the country at large.

## The Third National High School Chorus

By HOLLIS DANN

SINGING is the natural approach to music. Every musical nation is a singing nation. People become and remain musical largely through group singing. Singing is a vital part of their daily life. If our people are to become a music-making and music-loving nation, group singing will play a large part in the transformation. We lack the precious heritage of folk music possessed by many older nations after generations of development. Our children do not hear and absorb a wealth of folk music heard and learned in the home from earliest childhood.

Fortunately, however, the children of America have opportunities to become musical, superior in many respects to those afforded the children of any other nation. "Music for every child and every child for music" is the slogan. An overwhelming and rapidly increasing majority of children in the public schools join in making music and listening to music daily; almost an equal proportion of homes are equipped with radio or self-playing instruments. Music teaching in the schools is rapidly improving and radio programs are likewise improving. The leading broadcasting companies are eager to offer better music and are doing so as rapidly as the public taste will accept it.

In all sections of the United States the opportunities for children to learn to play instruments are increasing at an amazing rate. The standards of teaching, of material and of results obtained are higher each year. Remembering that the teaching of instrumental music in the public schools of the United States is a new feature, the results already accomplished are most remarkable. Among the tangible evidences of this extraordinary

progress are twenty thousand school bands, forty thousand school orchestras and one hundred thousand pupils in piano classes!

No one knows the number of school glee clubs and choruses. Without doubt the aggregate is several times the total of instrumental organizations. Each one of these many thousands of choral organizations is potentially a source of inspiration, a means whereby each pupil may learn to use his singing voice, to love and appreciate beautiful music and become an intelligent and discriminating singer and listener. The possibilities of group singing in the high schools are infinite. We are just beginning to realize the artistic possibilities of high school pupils in the field of choral singing. The National High School Chorus and an increasing number of distinctive high school choirs have repeatedly demonstrated their capacity to do really artistic singing which compares favorably with the best adult choirs.

Given as high standards for each individual member of the chorus as are required of each player in a good orchestra, with good music thoroughly mastered by each singer, plus thoroughly capable leadership, the results will not only be musicianly and artistic but inspiring and thrilling both to singer and listener. This development of choral singing in the high school should, and undoubtedly will, greatly stimulate adult choral singing. Every town should have its choral society, every church its chorus choir.

The success of choral singing in the American high school is very largely dependent upon the attitude of the superintendent of schools. His whole-hearted support assures opportunity for development and progress. In-



HOLLIS DANN, Mus. D.  
Director Department of Music Education  
New York University

## Music for Third National Chorus

Detroit, Michigan, February 20-24, 1931

### PART ONE

1. The Shepherds' Story (Clarence Dickinson); a cappella.
2. Beautiful Saviour, Melody from the Twelfth Century (F. Melius Christiansen); a cappella.
3. Morning (Oley Speaks; Arranged by Ralph Baldwin); men's voices.
4. Mexican Serenade (George W. Chadwick).
5. a. Ezekiel Saw the Wheel, Negro Spiritual (Arr. by H. T. Burleigh); b. Listen to the Lambs (Nathaniel Dett); a cappella.
6. Hosanna to the Son of David (Orlando Gibbons); a cappella.
7. Chorus and Audience: a.—Old Folks at Home (Stephen C. Foster); b.—Love's Old Sweet Song (J. L. Molloy); c.—America the Beautiful (Samuel A. Ward).

### PART TWO

8. The Snow (Edward Elgar); chorus of women's voices; twenty violins, two pianos.
9. The Dark-Eyed Sailor, English Folk Song (Arr. by R. Vaughn Williams); a cappella.
10. Were You There?, Negro Spiritual (Arr. by H. T. Burleigh); a cappella.
11. Familiar Songs: a.—Annie Laurie (Scotch Folk Song); b.—Londonderry Air (Irish Folk Song); c.—Calm as the Night (Carl Bohm).
12. Sea Shanty Suite: a.—Lowlands Away; b.—Billy Boy; c.—Stormalong; d.—Highland Laddie; (Arr. by Colin McPhee); barytone solo, men's chorus; two pianos, two sets of tympani.
13. Emitte Spiritum tuum (Franz Joseph Schuetky); a cappella.

All or any part of the music may be purchased of the Gamble Hinged-Music Company, Chicago, Illinois. Each piece of music will be "gambleized," and a folio furnished with each set of the music. The three numbers sung by the chorus and audience, and the three "familiar songs" are all in *Twice Fifty-Five Plus, Brown Book*. Each order for music must state whether it is for male or female voice. Both the music and the prices are different.

difference or half-hearted support on the part of the superintendent is a serious handicap making success exceedingly difficult, often impossible. A superintendent of schools who believes in the educational value of music and is consequently interested in its success, will ensure adequate time allotment, material and teaching force for the development of both vocal and instrumental music in the grades and high school.

The invitation extended to the National High School Chorus by the Department of Superintendence of the National Educational Association to give a concert at their Detroit meeting in February next, was accepted because of the unique opportunity it afforded to demonstrate to thousands of superintendents the possibilities of choral singing in the high school, its beauty, its emotional and spiritual appeal, its educational value and its socially unifying influence upon the school and the community.

The concert will be given in the beautiful Masonic Temple auditorium seating more than five thousand persons, on Tuesday evening, February 24 next. It is significant that the most desirable evening of the week was set aside for this concert.

The organization of the Third National High School Chorus for this specific purpose has the expressed approval of the president and executive committee of the Music Supervisors National Conference, also of the past presidents, Research Council, and the presidents of the six branch conferences.

The chorus, in eight parts, will number over four hundred voices. Places will be reserved for applicants from every State until November 10. After that date vacancies in each state quota will be filled from appli-

cations on hand. Copies of the announcement and application blanks have been sent to over seven thousand supervisors and teachers, the list supplied by the editor of the Supervisors Journal. All who intend to recommend candidates should write at once for application blanks to Hollis Dann, Director, Department of Music Education, New York University, 80 Washington Square East, New York. An application blank is needed for each applicant for membership. All members of the chorus will be recommended and prepared by supervisors and directors of music in the high schools. The program, with information concerning the purchase and cost of the music, will be sent to all supervisors whose students have been accepted for membership in the chorus.

I take this opportunity to express my sincere thanks and appreciation to hundreds of teachers and supervisors throughout the country for their enthusiastic and invaluable co-operation given the First National High School Chorus in 1928 and the Second N. H. S. C. in 1930, particularly President George Oscar Bowen, President Mabelle Glenn, Robert Lee Osborn who organized the two choruses, and the nearly three hundred teachers and supervisors whose splendid work in preparing the members of the chorus made success possible.

The Third National High School Chorus can do more than its two predecessors had opportunity to do for the promotion of choral music in the American high school. The active support of every supervisor is needed and earnestly requested, to the end that the concert may influence thousands of superintendents to believe more fully in the value of music and to realize more keenly the large part which music should play in the school systems under their direction.



# STRINGS

By JAMES BROWN

*Bachelor of Music, Cambridge  
Professor of Music, Trinity College, London*

WHAT degree of importance in modern instrumental-music education are we to assign to strings? Do you, music supervisors and educators, consider that this question has been sufficiently thrashed out, and that it is now settled for good and all? I am prepared to give reasons why we should suspend judgment, and start a new discussion concerning this subject; reasons which, if you agree with me, will profoundly modify your ideals and consequent procedure. Stated briefly, my conviction is that, in the American instrumental program, there is one conspicuous gap, or hiatus—something absent which ought to be there.

Here is a very rough diagram of your truly wonderful scheme of instrumental education today. Observe the empty space in the middle; it represents the gap or vacuum which, in my opinion, exists in your scheme of music education.

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x x x x x x x
x x x x x x x
x x           x x
x x           x x
x x           x x
x x x x x x x
x x x x x x x

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The stars may stand for the various subjects treated in class or individually, as violin, viola, cello, double-bass, clarinet, saxophone, piano, etc., with their respective culminations in chamber music, band, and full orchestra.

I propose that we inscribe in that blank space, in large capitals, the word STRINGS.

My aim is to construct, not to destroy. What you are already doing for strings is *right as far as it goes*. You are giving the elements of string instruction during school hours. That is fine. You are giving credits for string study, both individually and in class. That also is fine. You have established full orchestras, which provide experience and activity for large numbers of string players, and you encourage those string players to group themselves for chamber music. All this is fine, and I would not alter a single detail of it.

What I am pleading for is an addition to this program, not an alteration of it. I would start with the principle that, in any given community, the strings are the very heart and soul of music making, without in the least disturbing the present perfectly correct and agreed opinion that an efficient body of strings is the indispensable foundation of the symphony orchestra. I would set up, alongside of that conception, the ideal of an orchestra of strings only, as an absolutely complete and independent combination, in every way as perfect and as self-

subsisting as the string quartet itself, and I would carefully guard against the totally mistaken idea, in the minds of students and parents, that the string orchestra is to be regarded as in any way incomplete, inferior or subsidiary. I would establish, in every school or centre, on terms of exact equality with the full orchestra, a large senior string orchestra, well balanced, rehearsing daily or thereabouts, and aiming at nothing lower than perfection in such matters as uniformity of bowing (*and of fingering*), control of intensities, color and weight of tone, and a hundred other topics which, added up, amount to what we call *musical style and quality*. To this orchestra I would expect to attract all the finer spirits among those who are studying strings, and I think you will find that, even in the full orchestra, your most finished players will be those who have undergone a course of intensive string ensemble training in the string orchestra.

Ranged under the senior group, I would have a junior string orchestra, or, more likely, two such bodies, named respectively Junior and Intermediate. The music rehearsed by each of these groups must be carefully predigested, and purposely arranged in such a way that little, if anything, is ever given to the children to play which, on the technical side, has not already been systematically taught in the instruction classes or lessons. In other words, we must "grade" all our educational string material, and I would say that this principle of grading, though it receives universal lip service from teachers and publishers, has, in the domain of string ensemble, received so far totally inadequate recognition, to the great detriment of our string work. Furthermore, I would carry the idea of the orchestral grouping of strings right down to the elementary instruction classes, and would even form primary grade "orchestras" composed of 1st year violins, violas, and cellos, with a (somewhat more advanced) pianist, giving them a period of "orchestral rehearsal" over and above that provided for pure instruction.

The work of bringing into being such a plan as I am here outlining would, of course, have to be carried out by the supervisors whom I am now addressing. Before they can begin, however, they must, first, be convinced of the rightness of the proposal; secondly, they must be prepared to furnish parents and boards of education with good sound reasons for the faith which is in them.

On what grounds, then, are we to base our claim for the supremacy of strings in music education? This question requires a far longer answer than I can give to it in this place, but, boiled down, it amounts as follows:

Two values, and two only, are claimed by the advocates of music in general as an integral part of education.



The first is the vocational value as an approach to a professional musical career. I shall not touch upon this value in the present article; it was treated in a masterly manner by Dr. Erskine (see his speech on *De-centralizing Our Music*, reported in the May, 1930, issue of the JOURNAL). The other value, which is my present concern, is the cultural value; that is, as a means of bringing out and developing certain very desirable human faculties and qualities, such as a feeling for order, refinement, beauty, style, consideration for others and sympathy with what they are doing, thinking and feeling, and, in a very large, ultimate sense, decency. Many philosophers have tried to express what they divine to be the infinite value which music contains. I think that Plato got as near to it as anybody, in that celebrated passage out of *The Republic*, where he says (I quote from Dent's *Everyman* translation):

"On these accounts, therefore, Glauco, is not education in music of the greatest importance, because the measure and harmony enter in the strongest manner into the inward part of the soul, and most powerfully affect it, introducing decency along with it into the mind, and making everyone decent if he is properly educated, and the reverse, if he is not. And, moreover, because the man who hath here been educated as he ought, perceives in the quickest manner whatever workmanship is defective, and whatever execution is unhandsome, or whatever productions are of that kind; and being disgusted in a proper manner, he will praise what is beautiful, rejoicing in it, and receiving it into his soul, be nourished by it, and become a worthy and good man; but whatever is ugly, he will in a proper manner despise and hate, whilst yet he is young, and before he is able to understand reason; and when reason comes, such an one as hath been thus educated will embrace it, recognizing it perfectly well from its intimate familiarity with him. It appears to me that education in music is for the sake of such things as these."

By the way, how delighted Plato must be to see actually being carried out all over the United States of America, the very ideas which he formulated in Greece 2,000 years ago!

But "why strings?"

The root of the solution lies deeply embedded in the physical nature of things. Compare the strings with two other well-recognized and highly valued "instruments," namely the pianoforte and the choir. Remember that we are not criticizing these "instruments" as devices for music making; we are comparing, and judging them, solely according to their relative cultural value in music education. In other words, which of these subjects, in consequence of its nature as a device for producing sounds, provides the best means of bringing into activity those desirable human faculties and qualities mentioned above?

Take first the topic of *pitch*. On the piano, every pitch is ready-made. Therefore the player, if he is not already keen on doing creative work, *can* produce all his pitches without even hearing them.

In chorus, or singing class, pitches are produced largely by reflex action, or natural and almost unconscious impulse, with a minimum of creative design on the part of the upper brain. Relative pitches and intervals do certainly demand an exercised musical intelligence, and

those who use this latter are certainly developing some of the desired faculties, etc., but any child who is not already keen on doing creative work, *can*, by "hanging on" to the others, produce all his pitches without doing any constructive mental work whatsoever.

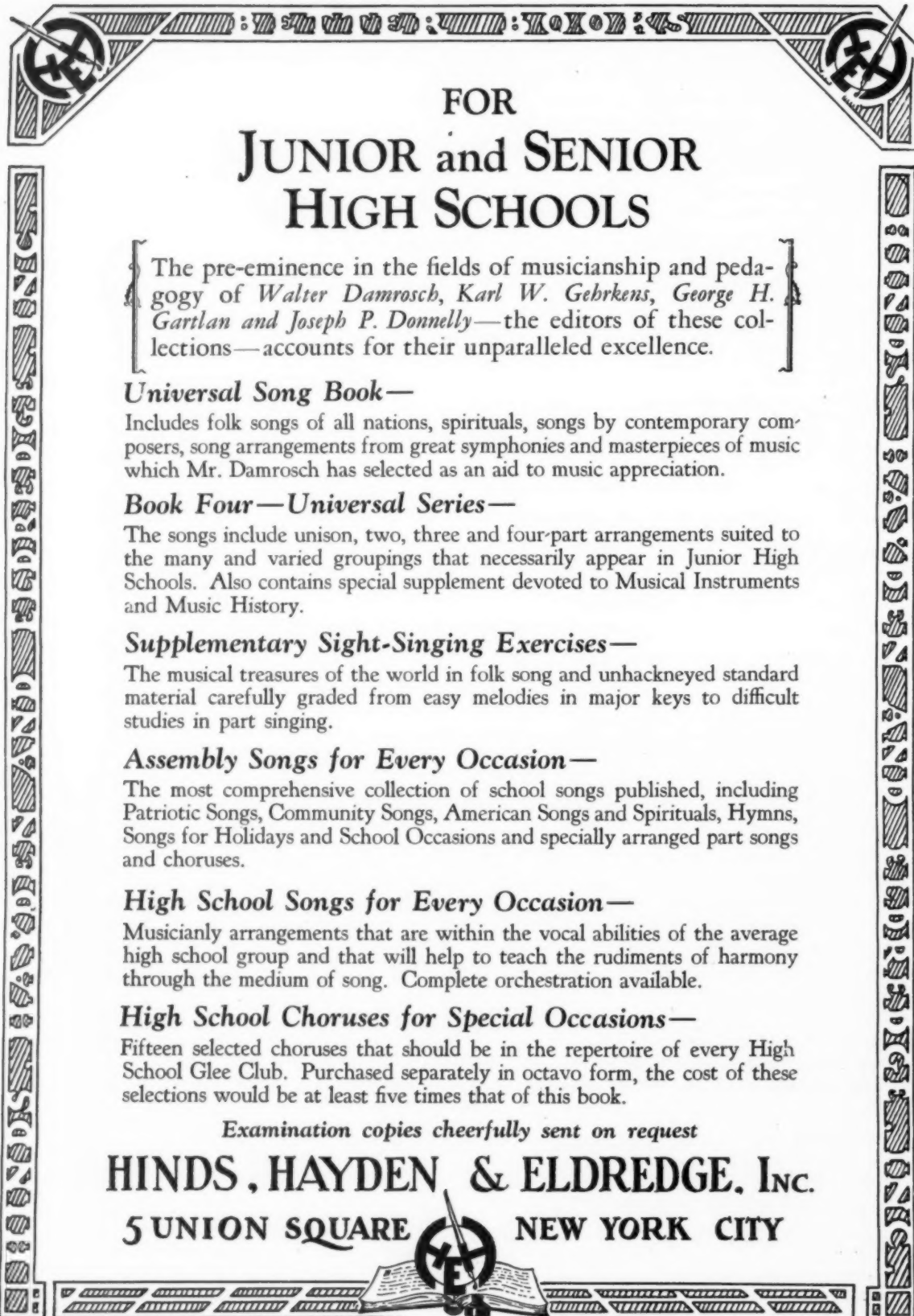
On a stringed instrument, each pitch has to be found *approximately*, by placing the right finger in the right place on the right string, and then exactly adjusted by ear. Meanwhile the bow-arm has to attend constantly to the sustaining of the pitch at a given intensity and quality. Now, not a single detail of all this is provided for, or can be done, either by the instrument itself, or by the natural, instinctive faculties of man. It is all art and technique.

Take next the topic of *duration*. On the piano, durations *can*, by the uncreative student, be largely left to look after themselves, because notes held out are generally accompanied by other notes filling in the intermediate beats. In the chorus, durations give very little trouble. They are generally so simple as to call for the slenderest exercise of the mind. Add that "idle singers" *can* "pick up" the lilt of a time-pattern without troubling to read it, and, for the rest, "hang on," as before.

In string music, time-patterns are generally more complicated, and every sign of duration, including rests, must be correctly understood and interpreted by each performer individually, otherwise there is a constant, and very audible, confusion. I grant that, in music of a very simple character, a little "hanging on" is possible, as in the chorus, if the players are lazy, but string trainers know how to guard against this by giving their players plenty of time problems to keep them mentally busy and happy.

On the strength of these comparisons alone, then, it is possible to claim for string ensemble a far higher cultural value, as defined above, than can be assigned to either piano or chorus. I must leave the reader to think out the rest of this argument for himself, and will only add here that it would be easy to find dozens of other topics, such as bow-lengths, bow-regions, agreed devices for phrase-endings, the technique of intensity variations, tone-color, bowing style according to period, mood, etc., in which the mental exertion required far exceeds that which is demanded by other subjects of musical education.

Please do not misunderstand me. I speak of the 98 per cent average child, ignoring one of outstanding musical talent and one completely uninterested. All of the 98 are potentially musical, but about 29 are ready to play, and then enjoy playing with the material of music. The remaining 69 may *like* music, but as active music makers they are diffident or indolent or, much more likely, a *little slow* in mental response. Now, my point is that the active minority will extract a musical education for themselves out of *any* sound-producing device. As infants, they probably created rhythmical patterns by beating a tin can with an iron spoon. Later on they do well



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as pianists and ensemble singers. But these are the people who would do still better as string players. As for the majority of children who are *just* not anxious to do creative music making, these *can* dodge the labor of listening to the pitches they produce on the piano; in chorus they *can* dodge the whole thing and still count, in the census returns, as children receiving a musical education. On a stringed instrument you have to be a real musician or else nothing.

Looking at the problem now confronting the supervisors in a larger and more general way I am quite aware that it is not merely cultural, but partly a matter of expediency. It is up to us, in the face of an undeveloped public opinion regarding music education, to produce quick and striking results in public, and to give to backward parents, officials, etc., a clear demonstration that what we propose can actually be done by ordinary youngsters within a reasonable time. But surely, the time will soon arrive, or has already come, when we can begin to attend more to purely cultural values, led rather by our own aspirations than by the prejudices of hustling ignorance or window-dressing showmanship. Reflect for a moment that in several other departments of education we already disregard the spectacular aspect entirely and attend to the essential: We teach geometry entirely for its cultural value, and do not attempt to impress parents by a pageant illustrating Euclid's propositions.

Good string training is, I admit, a little slower in getting results than some of the other subjects. At the same time, I would say, for the benefit of those who may perhaps be somewhat timid in accepting my proposal, on account of its difficulty and complexity, that the production of striking results in a fairly short time (say one

year for a really good primary grade string orchestra) is by no means beyond the scope of my program, given capable class teachers. It all depends on the way you go about it. I have spent my whole life, and especially the last twenty years, in working out these very problems, including the problem of class tuition, and the invention of a sound method of training groups of ordinary string pupils to do everything faultlessly from the very first drills and exercises right up to the string ensemble work of the most difficult character, and I tell you that, given good teaching, a consistent method, systematic grading, and the linking-up of classes arranged in rising steps, year by year, it is possible to obtain strikingly musical results, as an outcome of a far more strenuous application of ordinary school routine in a reasonably short time.

I will conclude with a prediction. Look ahead ten years, or, perhaps, we had better say twenty-five or thirty. Continue the present program exactly as you have it, inserting, however, very carefully and systematically, the subject of strings, with graded orchestras of stringed instruments only, as suggested above. Do this, and with regard to general and genuine musical development *plus* human culture in the truest sense, America will stand as easily the first nation both in the world now and in all history.

EDITOR'S NOTE: Whether the reader agrees entirely, in part, or not at all with the foregoing article, he can heartily endorse the sentiments of Plato, whom the author quotes—in which case the reader is likely to be in sympathy with Mr. Brown in point of purpose, if not method. Readers who take issue with certain of Mr. Brown's statements relative to voice and the efficacy of choral ensemble in the development of musicianship, may contend that some of the author's criticisms do not seem to be substantiated in instances where treatment similar in scope and thoroughness to that prescribed for the string ensemble is applied to the vocal ensemble. Speculation on the subject in its various ramifications indicates opportunity for discussion, which, should readers express interest in it, might well be accorded space in later issues.



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LOS ANGELES HIGH SCHOOL

A MEETING of the executive  
committee of the California  
Music Supervisors Conference  
was held July 18, 1930, at the Stew-  
art Hotel in San Francisco, California.  
Those in attendance were: Mr. Her-  
man Trutner, Jr., president; Miss  
Grace Gantt, Oakland, secretary; Mr.  
C. C. Jeffers, Supervisor of Music,  
San Jose, auditor; Miss Minerva Hall,  
Supervisor of Music, Long Beach, past  
president; Mr. Ernest Owen, Tamal-  
pais High School, director; Mrs. Mary  
McCauley, San Francisco State Teach-  
ers College, director.

Matters pertaining to the meeting of  
the state conference to be held in  
Los Angeles during the week of the  
Easter vacation, April 6 to 9, 1931,  
were discussed, and action taken on  
program, place for headquarters and  
other details. Letters were read from  
managers of several hotels in Los  
Angeles and after noting propositions  
presented by each, it was voted to  
accept the offer of the Biltmore Hotel,  
as headquarters. This hotel is centrally  
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ber of Commerce elicited much praise.

During the month of August our  
president, Herman Trutner, Jr., held  
informal conferences in Oakland with  
Mrs. Gertrude Parsons, head of the  
Department of Music, Los Angeles  
Polytechnic High School, first vice-  
president of the California Conference,  
and Louis Woodson Curtis, director of  
the Division of Music, Los Angeles,  
second vice-president. Responsibility  
for carrying out the various details of

arrangements necessary to bring the  
conference to a successful conclusion  
rests largely with Mrs. Parsons and  
the second vice-president, who will  
undoubtedly receive the hearty cooper-  
ation, not only of the local Los Angeles  
music departments, but those of the  
neighboring school systems as well. A  
letter addressed by Frank A. Bouelle,  
Superintendent of the Los Angeles  
Schools, to Mr. Trutner, expressed  
interest in the plans of the executive  
committee.

It is hoped to present as a feature of  
the program an orchestra and chorus  
of selected high school students from  
the Southern California cities. Demon-  
strations of class procedure in choral  
and instrumental organizations, appre-  
ciation and harmony classes, etc., will  
be offered by outstanding teachers, and  
the rural schools, junior and senior  
colleges, will have their problems pre-  
sented by the best available authorities.

Your president extends to all mem-  
bers of the California Conference the  
following greetings:

"In anticipation of a worthwhile and  
interesting program, a visit to the  
beautiful metropolis of Southern Cali-  
fornia, the comforts of one of the  
finest hostleries in the South, plan now  
to be there and become a part of the  
convention."

Program details giving the personnel  
of the staff of conductors and speakers  
will be furnished in a subsequent issue  
of this Journal.

**To Active Members:** Have you mailed  
your address confirmation card? If not,  
please do so—otherwise you will not  
receive your copy of the 1930 Book of  
Proceedings. A duplicate card will be  
supplied if needed.

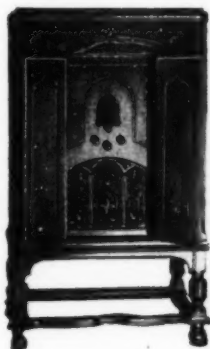
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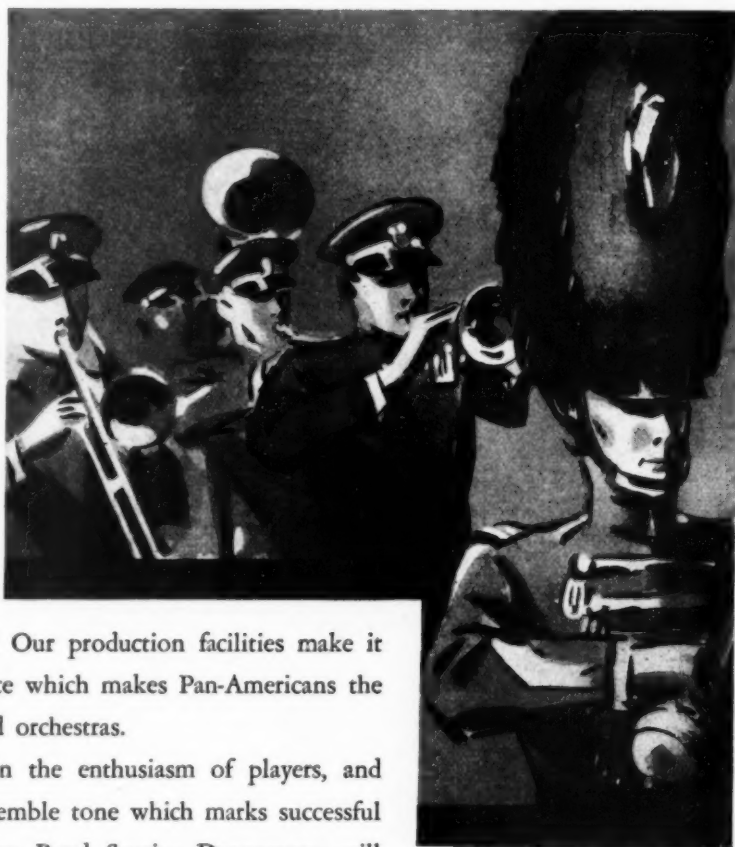
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# EASTERN CONFERENCE

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CLARENCE WELLS, Orange, N. J., Treasurer  
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**J**UST previous to the close of the school year, your president journeyed to Syracuse, N. Y., to personally observe the facilities relative to the coming meeting of the Eastern Music Supervisors' Conference which will be held in that enterprising city, March 18, 19 and 20, 1931.

The delightful cordiality, vivid enthusiasm, and fine spirit of cooperation demonstrated by Dr. G. Carl Alverson, Superintendent of Schools; Elizabeth V. Beach, Supervisor of Music; Dean Butler and Dr. Kwalwasser, of the College of Fine Arts, of Syracuse University; representatives of the music organizations; the Chamber of Commerce; Service Clubs and the hotel managers, afforded a most alluring prognostication of what is in store for us.

Hotel Syracuse has been designated as the headquarters hotel for the reason of its unusual convention facilities. Located on the top floor of the hotel, these facilities are sufficiently isolated to insure complete privacy for exhibitors and those attending the Conference, avoiding the interference that is sometimes experienced where public rooms are in close proximity to the lobby floor. Another distinct advantage is that the exhibitors will be located on the same floor as the ballroom. Another excellent hotel—The Onondaga—is located one block from the headquarters.

Many valuable suggestions have been contributed for the Conference program. Your present interest in the Conference can be expressed in no better way. This is **your** Conference and an expression of your thought and ideas is therefore most welcome, and eagerly solicited.

If you have not already done so, begin making your plans now to attend the Eastern Music Supervisors' Conference at Syracuse, N. Y., March 18, 19 and 20, 1931.

M. CLAUDE ROSENBERY, President.

## IN NORTHERN MAINE

**I**T is not necessary to be near metropolitan centers to do progressive work in music. This was demonstrated last May by the small towns of Guilford, Sangerville, Milo, Brownville, Monson, Dexter and Dover-Foxcroft in the annual school music festival held

in Dover-Foxcroft under the general direction of Miss Jane Foster, supervisor of music there. The program included numbers by a chorus of 150 voices, an orchestra of 82 pieces, a band representing the three towns of Milo, Dexter and Dover-Foxcroft, and selections by groups from the various schools. The music supervisors participating in the program were Mrs. Mary Smart of Dexter, Miss Florence Homer of Guilford, Miss Leita French of Milo, Miss Ethel Everett of Brownville Junction and Miss Jane F. Foster of Dover-Foxcroft.

## ACCESSIBILITY OF SYRACUSE

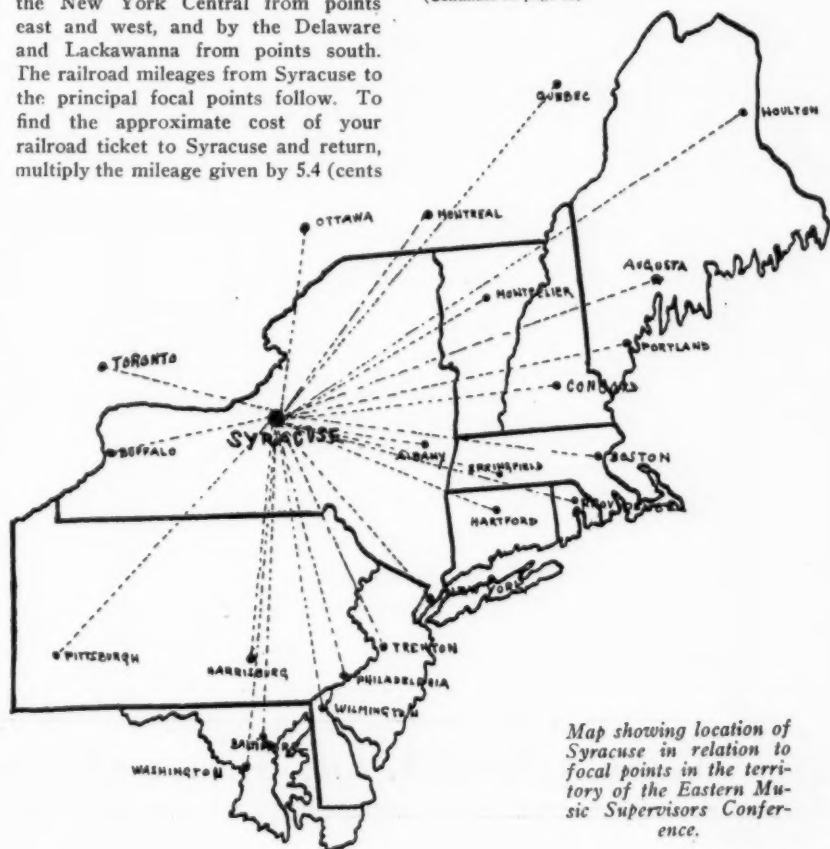
**A**S a convention city for the territory served by the Eastern Music Supervisors' Conference, Syracuse, in its location, is ideal. It is almost exactly in the center, as is shown by the accompanying map. It has excellent train service, being served by the New York Central from points east and west, and by the Delaware and Lackawanna from points south. The railroad mileages from Syracuse to the principal focal points follow. To find the approximate cost of your railroad ticket to Syracuse and return, multiply the mileage given by 5.4 (cents

per mile). This takes into consideration the special convention rates always allowed by the railroads. Details concerning this reduction will follow in a later issue. Begin to put away your dimes now. Let them buy your ticket for you in March.

## Railroad Mileages from Syracuse to Focal Points in the Eastern Conference

State	City	Miles from Syracuse
New York	Albany	147.4
New York	Buffalo	173.3
New York	New York	272.1
Pennsylvania	Pittsburgh	428.8
Pennsylvania	Harrisburg	304.7
Pennsylvania	Philadelphia	301.5
Delaware	Wilmington	326.5
Maryland	Baltimore	396.9
District of Columbia	Washington	434.2
New Jersey	Trenton	272.4
Connecticut	Hartford	274.9
Rhode Island	Providence	322.5
Massachusetts	Springfield	249.5
Massachusetts	Boston	347.8
New Hampshire	Concord	421.1
Vermont	Montpelier	434.3
Maine	Portland	462.5
Maine	Augusta	495.2
Canada	Montreal	285.5
Canada	Toronto	265.2

(Continued on page 42)



Map showing location of Syracuse in relation to focal points in the territory of the Eastern Music Supervisors' Conference.

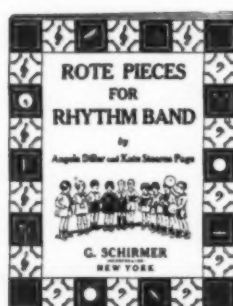


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- IV. Hail, Good Evening (Ukrainian Carol) (Octavo 7441) ..... .08
- V. St. Joseph and Mary (Slovenian Carol) (Octavo 7442) ..... .10
- VI. Jesus Christ is Born (Roumanian Carol) (Octavo 7443) ..... .08
- VII. From Heaven an Angel (Hungarian Carol) (Octavo 7444) ..... .08
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## NORTH CENTRAL CONFERENCE

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WITH the opening of school our thoughts again turn toward the things which are vital and necessary for growth in our profession. Inasmuch as our program is contingent not only upon the development of the individual, but upon the advancement of the interests of the group of which we are a part, it is essential that each of us keep in very close touch with and assume our share of responsibility in the organization which represents our profession.

We are all aware of the vast amount of good work accomplished by the Music Supervisors National Conference, through whose agency music now has a more secure place in the school curriculum than ever before. Whether or not we have taken an active part in this work, we have reaped our share of the benefits and will continue to profit by the far-reaching activities of our great organization.

We of the North Central Conference, the largest of the sectional conferences, must accept seriously our full share of responsibility. We meet but once in two years; nevertheless through our association with the National Conference and through the activities of our own unit, the work of the organization is going on continuously. It is not enough, therefore, that we, as members, become Conference-conscious only during the period of the biennial meeting of our group.

Now that the time for our biennial session is close at hand, it is especially important that we keep conference matters in mind. First of all, *plan to go to Des Moines in April.*

Second, help our treasurer to prepare for the heavy work of the coming season by *sending in your annual membership fee now.* This will not only help the treasurer but will benefit you, because it will assure retaining of your name on the mailing list and you will be kept informed as to what is developing from time to time.

Third, *cooperate with the conference offices and your state chairman by securing more members.* Every person in the field of music education or supervision, as well as those who are preparing for supervision, will benefit through



LORRAIN E. WATERS  
Director of Music Education  
Des Moines, Iowa, Public Schools

Conference membership and will strengthen the organization.

Write to your state chairman today; send in your membership dues; supply a list of prospective members—and then personally invite each of these to join the North Central and National Conferences.

It is also suggested that a comprehensive announcement regarding the Des Moines meeting be made in the music sections of the various state teachers' meetings this fall:

### NORTH CENTRAL STATE CHAIRMEN

*Illinois:* Mayme E. Irons, 1310 West Main Street, Decatur, Illinois.  
*Indiana:* Helen Hollingsworth, 1116 West 30th St., Indianapolis, Indiana.  
*Iowa:* Clara L. Thomas, Board of Education Building, Davenport, Iowa.  
*Michigan:* Clara Ellen Starr, 153 E. Elizabeth St., Detroit, Michigan.  
*Minnesota:* Walter Grimm, Winona State Teachers College, Winona, Minnesota.  
*Nebraska:* Mrs. Carol M. Pitts, Dept. of Music, Central High School, Omaha, Neb.  
*North Dakota:* Fanny C. Amidon, State Teachers College, Valley City, N. D.  
*Ohio:* Gaylord R. Humberger, Senior High School Building, Springfield, Ohio.  
*South Dakota:* Reva Russell, 910 S. Main Street, Aberdeen, South Dakota.  
*Wisconsin:* Florence A. Flanagan, 1335 Wisconsin Avenue, Milwaukee, Wisconsin.  
*Western Ontario:* E. W. Goethe Quantz, 161 Duchess Avenue, London, Ontario.

PLANS are now under way for organizing a North Central High School Orchestra and also a North Central High School Chorus to give a joint concert on the closing night of the conference in Des Moines Friday, April 17th. The large stage of the Shrine Temple in Des Moines will afford abundant space for presenting a feature of such large proportions. The organization of the orchestra will be in charge of Mr. Joseph Maddy, Box 31, Ann Arbor, Michigan, while Mr. Jacob A. Evanson, Community Music Association, Flint, Michigan, will organize the chorus. All high school teachers of music or supervisors of the North Central district who might be interested in enrolling pupils in either of these organizations can get application blanks giving the detailed information by writing either Mr. Maddy or Mr. Evanson.

HERMAN F. SMITH, President.

IN the choice of Des Moines, Iowa, as the city for the biennial meeting of the North Central Conference in 1931, we are very fortunate both as to location, available facilities, and the degree of whole-hearted cooperation offered to us by the people of Des Moines.

Mr. Lorrain E. Waters, Director of Music in the Des Moines schools, and Mr. G. E. Hamilton, Secretary of the Chamber of Commerce, promise to leave no stone unturned to provide everything possible for our pleasure and comfort. Advance information indicates that we are to enjoy a program of extraordinary interest and we are looking forward to a most profitable meeting.

Our good friend and president, Mr. Herman Smith of Milwaukee, presents on this page a brief announcement regarding the program and will have more to tell us in the next issue of the Journal.

By all means let us strengthen ourselves and our profession by becoming active members of the North Central Conference in spirit as well as in name.

This means maintenance of active interest and participation in Conference affairs throughout the year and from year to year—not simply paying dues and attending the biennial meetings.

# Do You Know about the

Our Educational Department is maintained for your requirements. We wish you to feel free to list of material no matter how particular or unusual.

Are you interested in choruses for boys' treble choruses with orchestra accompaniment? In our wide resources and experience are yours are received and welcomed. No matter what you hesitate to write to us. This service is rendered.

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ESTHER JONES, Seattle, Wash., Treasurer

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CIVIC CENTER OF SPOKANE, WASHINGTON

THE second meeting of the music teachers and supervisors of this section, which includes the states of Oregon, Montana, Idaho and Washington, will be held in Spokane, April 6, 7 and 8, 1931. It is fortunate indeed that with the great distances in these states we can have an invitation from a large city centrally located which will accommodate all members. Our meeting will convene the first three days of the week just before the Inland Empire Educational Meeting, which will insure us adequate hotel and auditorium facilities. All meetings will be held at the Davenport Hotel.

Mr. Glenn Woods of Oakland, California, will direct the Northwest High School Orchestra, and Walter C. Welke of the orchestral department of the University of Washington is chairman of the committee to organize this orchestra. Some of the proposed features of the program include the appearance of several choral ensembles, a special rehearsal of the orchestra for the members of the conference, an informal get-together dinner, demonstrations of various types of work and a special artists' program. The exhibitors are planning to bring to us the newest and finest things available in materials and equipment.

The state chairmen, Judith Mahan, Idaho; Rose Zimmerman, Washington; Eleanor Dew, Oregon, and Marguerite Hood, Montana, will appeal to you soon for your dues and we ask that

you respond early so all this can be cared for with the minimum of effort.

We are requesting all music teachers and supervisors in our section to arrange their programs right now so they can spend these three days with other members of their profession at this important conference in the spring at Spokane.

FRANCES D. NEWENHAM, President.

### ANGLO-AMERICAN MUSIC CONFERENCE

PLANS are well under way for the meeting of the second Anglo-American Music Conference to be held in Lausanne, Switzerland, July 31 to August 7, inclusive, 1931.

Many details in regard to the programs will be announced in the next issue of the Journal. Meanwhile all who are interested should write to the Chairman of the American Committee for information, Paul J. Weaver, Cornell University, Ithaca, N. Y.

Dr. John Erskine is the American president of the Conference. The American Executive Committee includes, in addition to the Chairman, Dr. Frances Elliott Clark, Miss Mabelle Glenn, Mrs. Ruth Haller Ottaway, Franklin Dunham, Wm. Arms Fisher, and Russell V. Morgan in an ex-officio capacity, as President of the M. S. N. C. Thos. Cook & Son are the official travel agents for the Anglo-American Conference, and are arranging specially prepared tours in this connection.



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Auditor

THE Southern Conference did its share in the campaign instituted by the National Conference last year, and added many new names to the membership, each furnishing its quota. These, of course, are members of our Sectional Conference, and will make for a strengthening of our forces for carrying on the work of music education in the South, so that we have doubly aided the cause and achieved additional prestige in two places at the same time.

The thought comes to one, however, that the meeting of the Southern Conference ought to furnish an even greater incentive to work for swelling the membership, in that it is the occasion when we meet to discuss the problems peculiar to our own locality.

Since the biennial meeting plan was put in force, we have had two wonderfully interesting and wholesomely enjoyable conferences: two years ago, in Asheville, North Carolina, and four years ago in Richmond, Virginia. Each of these held an especial attraction for all of the states in the conference, and both were particularly accessible to a majority of supervisors of the South. One of the main objects of these sectional meetings is to make possible a more universal attendance.

The writer would like to urge, therefore, an intensive drive for new members, and an effort on the part of all active members to assure the immediate renewal of all old members, as well as the reinstatement of former members. As already stated, the folks in Memphis are really anxious to make our visit a memorable one in every way. The Tennessee metropolis is easy of access to many, and holds numerous attractions of its own. The conference there should prove the best yet.

We must not lose sight, however, of the real objective in banding together in one cooperative group, i. e., the furthering of our own interests as music educators, and those of the profession in general. With this end in view, whether or not it is possible to attend the convention, membership in the Conference is of vital importance to every supervisor.

We need a medium through which we can work together for the common good, and I know of none better than the Southern Conference for Music Education. Let's get everybody with us.

### From the President

TO the Members of the Southern Conference: Greetings! The Southern Conference is the first of the sectional conferences to hold its meeting next spring. We are going into new territory where we hope to reach many who have been unable to attend in the past—Memphis, Tennessee, March 11-13, 1931.

Plans are already on the way for a wonderful meeting. If you have never attended a conference, you have no conception of what it will mean to you to hear some of the foremost educators in the country; to see actual demonstrations of school music, and to hear the All-Southern High School Chorus and Orchestra under such expert directors as Mr. Breach and Mr. Maddy. If you have attended previous conferences, you know what it will mean in inspiration and renewed enthusiasm for your work.

The hotels, Chamber of Commerce, and many other organizations are co-operating with Clementine Monohan, our hostess, to make this the finest conference possible.

Begin making your plans now to be "among those present." Let's begin with our September salaries to put something aside toward our conference expenses.

Let's be there five hundred strong!

GRACE P. WOODMAN, President

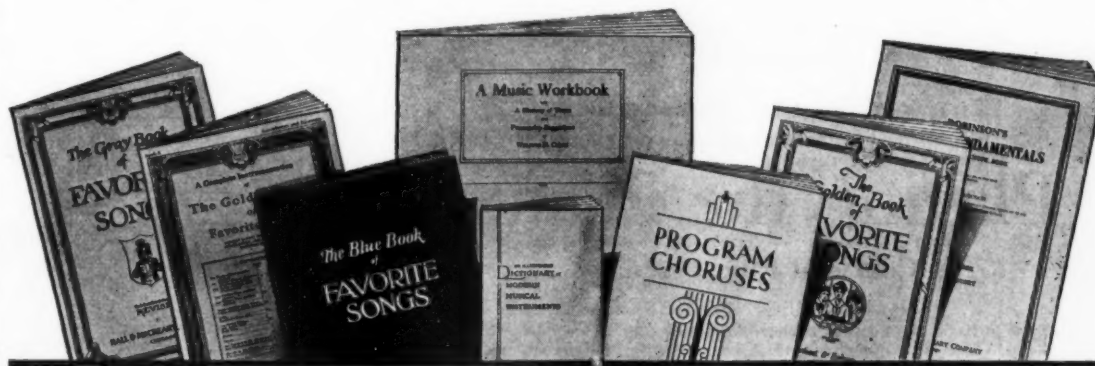
### One More Word

THE plans for the Southern Conference for Music Education are assuming definite proportions, and the next issue of the Journal will print some of the details. Meanwhile, Clementine Monohan, Supervisor of Music, Memphis, and local chairman, has already announced that they are laying elaborate plans for the entertainment of their guests, the members of the Conference.

Music Supervisors Journal

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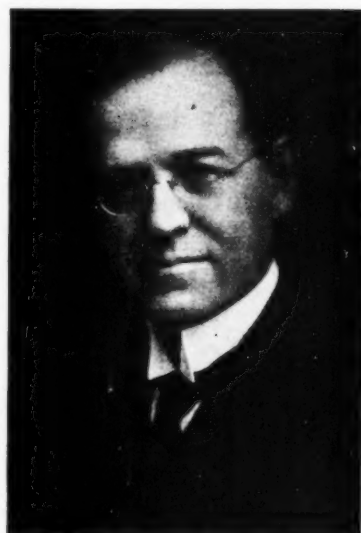
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Among other things proposed are: a dance instead of the usual banquet; a drive around the city, noted for its many and unusual beauties; a visit and tea (?) at the famous Nineteenth Century Club, etc., etc.

Of course, great preparations are being made for the All-Southern High School Orchestra and Chorus. Miss Helen McBride, of Louisville, Kentucky, who has charge of the chorus personnel, has already issued an invitation and a call for candidates to the various states. The committee is arranging a special plan of entertainment for the young folks — with the usual dance, of course.

### EASTERN CONFERENCE

(Continued from page 33)



HAROLD L. BUTLER

AS dean of the College of Fine Arts at Syracuse University, Dr. Butler has won recognition as a musician and educator. Trained as a singer in Chicago, New York, Milan and Paris, he was the principal bass with the Castle Square Opera Company of New York City for two years, and solo bass at the Church of the Holy Communion, New York, and Episcopal Church at Paris. He has given nearly one thousand recitals during the past thirty-five years. Although Dr. Butler's field is not primarily public school music, as a music educator he has always given public school music his support in every possible way, and Syracuse University School of Music, under his direction, has identified itself frequently with public school projects. As a writer of articles in various magazines on all phases of music education, and as a lecturer before conferences of music educators, Dr. Butler is well known. P. A. M.



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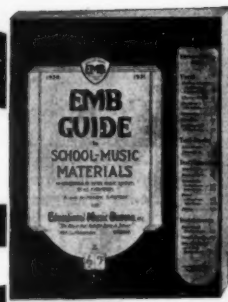
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## SOUTHWESTERN CONFERENCE

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EUGENE M. HAHNEL, St. Louis, Mo., Auditor

**M**ARCH 24th, 25th, 26th, 1931, will see us gathered in Colorado Springs, Colorado, for our third sectional conference, so it is high time to begin shaping your plans to attend. No progressive supervisor can afford to miss these sectional meetings because of the inspiration received from the program, the rubbing of elbows with friends and the exchanging of ideas with others from different parts of the country. This year there will be an additional incentive because of the convention city. Can you imagine a more beautiful spot to hold a conference than Colorado Springs; a little city surrounded by a scenic beauty that is not surpassed in the world! You cannot afford to miss this year's meeting for two reasons: first, what you are going to hear, and second, what you will see. Begin saving your dimes now, if you haven't already started to do so (I began last spring, the day I left Chicago after that wonderful meeting), and when March 22nd arrives if you haven't enough saved to make the trip, borrow it and go.

It is too early to say definitely what will be on the program; however, arrangements have been made with several celebrities to take part; two outstanding educators in the field of rural music will be with us and choral organizations from four states will also add to the enjoyment. Many requests have been received asking that demonstration work be emphasized, so that particular phase will have a prominent place on the program. Program suggestions are earnestly solicited.

I have saved the best for the last: the Conference orchestra and chorus! The committee is featuring presidents this year. We are happy to announce that Mr. Russell Morgan, President of the National Conference, will conduct the orchestra and Mr. John C. Kendel, Past President of the Southwestern Conference, will direct the chorus. I feel sure that none of the other sectional conferences can surpass that line-up. Mr. Frank Beach, Emporia,

Kansas, will be in charge of organizing the chorus. Mr. Fred Fink, Colorado Springs, will organize the orchestra.

I have recently visited Colorado Springs and am very much pleased with the prospects for a splendid Conference. Mr. Effinger and Mr. Fink are both very enthusiastic as are members of the Board of Education, the Chamber of Commerce, music clubs and various other clubs and civic groups. The American Legion has

added incentive to attend the Conference.

The local committee is planning many sightseeing trips to be sandwiched in between meetings and they sound so alluring I want to take advantage of them all. Let every supervisor in the twelve states belonging to the Southwestern Section resolve to be in Colorado Springs on March 24th.

We shall tell you of further plans in the next issue of the Journal.

GRACE V. WILSON, President.

### Speaking of Scenery

**“W**HAT will I see in the Pikes Peak Region when I go there next spring to attend the Conference of the Southwestern Music Supervisors?” This is the question that delegates to the meeting will be asking themselves between now and March 24, the date of the Conference, for a convention means pleasure as well as work, especially a convention held in Colorado Springs.

Delegates will see first of all the snow-capped summit of Pikes Peak towering 14,109 feet into the Colorado blue and looming 8,000 feet above the city of Colorado Springs. This, most famous of all American mountains, is traversed from base to summit by the Pikes Peak Auto highway, the Pikes Peak Cog Railway and by bridle paths and foot trails. Looming as it does far above its fellows, it is the first thing to catch the eye of the visitor in the region.

The Peak, however, is but one of the many sights that await the admiration of Colorado Springs visitors. On the western edge of the city lies the far-famed Garden of the Gods, one of the most awe-inspiring spots to be found on the entire surface of the globe.

North and South Cheyenne Canons may be reached by automobile in 15 minutes, both offering sights not to be found elsewhere. In the south canon are the picturesque Seven Falls, in which a mountain stream descends



GATEWAY OF THE GARDEN OF THE GODS  
Pikes Peak in Distance

promised to manage the local membership campaign and from the many complimentary things I heard of this organization's progressiveness and ability to put things over, I feel sure that Colorado Springs will make a splendid showing in members.

The beautiful Antlers Hotel has been chosen for headquarters and the management has made very attractive rates which will be announced later. To spend a few days at this exclusive hotel (which none of us could afford in the summer), should be an



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Colorado Springs itself is a city of beauty and thoroughly up to date from a metropolitan standpoint. Its hotels stand comparison with those of cities many times its size, and it offers amusements for every taste and purse.

To attend a convention in Colorado Springs means an experience that will never be forgotten.

## Music for Southwestern Orchestra

**RUSSELL V. MORGAN** announces the selection of the following music to be performed by the Southwestern High School Orchestra in connection with the meeting at the Southwestern Conference of Music Supervisors in Colorado Springs, March 24-27, 1931.

1. Lohengrin, Prelude to Act III (Wagner); Carl Fischer edition (Grand Orchestra).
2. a. Gavotte in G (Gluck); Oliver Ditson, Philharmonic Series No. 24.  
b. Bourree in G Minor (Bach); Oliver Ditson, Philharmonic Series No. 27.
3. Procession of the Sardar, from *Caucasian Sketches* (Ippolitoff Ivanoff); G. Schirmer Miscellany No. 26 (Grand Orchestra).
4. Symphony in D Minor (Franck), First Movement—*Lento-Allegro non Troppo*; G. Schirmer Edition (to be available soon as the required number for Class A National Orchestra Contest.)

## Music for Southwestern Chorus

**TO** Choral Directors of the Southwestern Conference: We realize that you are anxious to make your plans for the year and so take this means of giving you early information regarding the list of selections which we plan to use with the Southwestern Chorus. You will receive notice shortly regarding the exact prices of the numbers and the matter of binding.

1. *Sunset Trail*, from the operatic cantata, *The Sunset Trail*, by Charles W. Cadman; published by White-Smith Company (No. 5498, in their secular part songs.)
2. *Ave Maria*, Aredett; published by Oliver Ditson (No. 284).
3. *Chillun Come on Home*, a Negro spiritual, arranged by Noble Cain; published by Raymond Hoffman of Chicago.
4. *The Beetle's Wedding*; published by E. C. Schirmer, 221 Columbus Avenue, Boston (Mixed Chorus Series No. 396.)
5. *The Song of Man*, by Richard Kountz; published by Witmark and Son.
6. *Song of the Afghan Exile*, by Lily Strickland (men's voices); Oliver Ditson (No. 14,342).
7. *The Flower of Dreams*, by Clokey (women's voices); published by Birchard.

JOHN O. KENDEL,  
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Music Supervisors Journal



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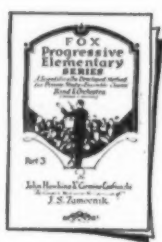
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THE tremendous growth of instrumental music in the schools during the past few years has added so much to the duties and responsibilities of the members of the Instrumental Committee that President Morgan deemed it advisable to divide the activities into three sections, and increase the total membership of the committee to seventeen members. The three units are: Band Section, Orchestra Section, and Class Instruction Section, each serving as a sub-committee under its own chairman. Recommendations of the sub-committees are subject to ratification by the membership of the entire committee. Mr. Maddy continues in the capacity of general chairman and C. M. Tremaine as general secretary.

The band section of the committee will prepare the music lists and rules governing the state and national band contests while the orchestra committee will serve the orchestras in the same manner. This year the band and orchestra contest booklets will be combined in one, entitled *State and National School Band and Orchestra Contests, 1931*. This may be had for the asking from the secretary of the committee.

The Class Instruction section of the committee will carry on the work begun by the former piano section and will serve in a broader capacity than the former sub-committee on piano classes.

### Three Outstanding Events of 1930

(1) *National School Band Contest at Flint*. Forty-five bands competed at Flint, Michigan, May 23-24-25, and the meet will go down in history as one of the most impressive events that this country has witnessed. Aside from the really remarkable playing of the winning bands, and educational significance of the affair, the spectacle afforded by the massed band of 3,400 young musicians assembled in a great stadium, playing as one under the greatest of

all bandsmen, John Philip Sousa, was one never to be forgotten by any witness. Don't miss the 1931 band contest.

(2) *National School Orchestra Contest at Lincoln*. While the orchestra contest was neither as large nor spectacular as the band contest, it had some qualities which can never be present in a band contest—a refinement and artistic finish peculiar to the orchestra at its best. What could be more thrilling than was the playing of the *Prelude* to Wagner's *Die Meistersinger* by the massed class A orchestras, 600 strong, under the baton of George Dasch? Rudolf Gans was so delighted he asked if he might be invited to judge next year's contest.

(3) *National High School Orchestra and Band Camp at Interlochen*. The third season of the camp was one round of glorious achievements, from the broadcasting of eight programs over the Columbia network to the payment of \$30,000 of the camp's indebtedness. The students realized more than their wildest expectations, playing under such conductors as Verbrugghen,

Sousa, Grainger, and many others, and associating with equally gifted students from all parts of America and her possessions. United States Senator Vandenberg pronounced the camp "the cultural capital of America." Many music supervisors of the country visited the camp during the summer. Were you there?

### Eastern Camp Begins Next Summer

Having passed through the throes of organization and financing, the Eastern Music Camp is preparing to open its first session next June at its location in the Belgrade Lakes district of Maine. Mrs. Dorothy Marden, of Waterville, Maine, is executive secretary; Harry E. Whittemore of Somerville, Massachusetts, is the manager; and Francis Findlay of the New England Conservatory, Boston, the musical director. The camp will be conducted along lines similar to the National Camp and will afford the much coveted privileges of summer music training and camp experience to students in the Eastern territory.



A staff consultation on the stage of Interlochen Bowl. Ray Erlandson, Percy Birmingham, T. P. Giddings, Austin A. Harding, Joseph P. Maddy. The latter is doing the talking, or perhaps we should say, the pointing, inasmuch as this is not a talking picture.—[Ed.]



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### Sectional Orchestras and Choruses

The second gathering of the All-Southern High School Orchestra and Chorus will take place at Memphis during the meeting of the Southern Conference for Music Education next March. The orchestra will number 175 players and will be under the direction of Joseph E. Maddy of the University of Michigan. The chorus of 200 voices will be under the direction of William Breach of Buffalo, N. Y.

### All-Southwestern

At Colorado Springs, in April, will gather the third All-Southwestern High School Orchestra and Chorus, to play for the Southwestern Music Supervisors Conference. The orchestra will be directed by Russell Morgan of Cleveland, and will be organized by Fred Fink, Supervisor of Instrumental Music, Colorado Springs.

### North Central

The North Central Music Supervisors Conference will have its first composite orchestra and chorus at its Des Moines meeting in April. The orchestra will number 200 players and the chorus 200. Joseph E. Maddy will organize the orchestra and Henri Verbrugghen of the Minneapolis Symphony Orchestra will probably be the guest conductor. Jacob Evanson, whose Flint Choir appeared at the Chicago Convention, will organize and direct the chorus.

### Where to Send for Application Blanks

All-Southern High School Orchestra: Joseph E. Maddy, Box 386, Ann Arbor, Michigan.

All-Southern High School Chorus: William Breach, Board of Education, Buffalo, New York.

Southwestern High School Orchestra: Fred Fink, Board of Education, Colorado Springs, Colorado.

North Central High School Orchestra: Joseph E. Maddy, Ann Arbor, Michigan.

North Central High School Chorus: Jacob Evanson, Board of Education, Flint, Michigan.

### School Band and Orchestra Association

The National School Band Association, organized in 1926, and the National School Orchestra Association, organized in 1929, were merged into the National School Band and Orchestra Association at the May meetings held in connection with the national contests.

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## **MUSIC IN THE SCHOOL SURVEY**

(Continued from page 21)

2. *Rhythmic and Other Creative Expression.* This type of activity which is closely connected with interpretation was lacking in all of the grades except the very lowest and here it was stiff and formal. It may appear in many forms and degrees of difficulty ranging from simple swaying to full developed dramatization. It should include large bodily movements made in varying responses to moods and tempos and rhythmic patterns. This would involve original or creative efforts. In addition to dramatization to a slight extent, which may well be introduced at least in the primary grades, there should be considerable use of rhythm bands. This might well be extended beyond the primary grades to include the fifth and sixth grades until the children from the primary grades have moved up into these particular grades. Moreover, there is very great need of this type of work in the special classes for children who are retarded, in which classes at present music is used far too little. The making and playing of simple instruments would be especially helpful.

3. *Music Reading.* Considerable attention is given to the technical work at present, thus continuing that aspect which it is understood had long received the chief attention in music instruction. In the desire to bring to the children greater pleasure in music through giving them training in listening to phonograph material, it is possible that there has been too complete a divorce from the former music reading procedure. There seems to be uncertainty regarding the relationship between the appreciative work and the technical work. The music reading is still carried on too formally with such continuous stress on note-reading by syllable that the children fail to see the connection of this reading with the songs that they sing. There is too little reading of music with words. Doubtless as the whole course is revised and integrated, relations between the music-reading, the song-singing, and appreciation work will be developed.

4. *Theoretical study in the grades and high schools.* Doubtless because of the somewhat natural reaction noted above, definite technical study has suffered somewhat in the present procedure. That minimum amount which is needed for adequate music reading and appreciation may well be formulated and definitely taught. It might well be introduced in the third and fourth

grades, in connection with original composition or creative work, and carried on as it is applied to the music reading and appreciative study. In each of the grades each year there should be the writing down of at least one original class song by the entire group, and individual children should be encouraged to write down their own compositions. This type of work would give a background, a reason, and an impetus for the theory study in the high school which eventually should include two years of serious work for students who are desirous of doing intensive music study. A beginning has already been made in the high school theory class, but probably preparation in the grades would make it possible to go far beyond what the present theory class is doing.

5. *Appreciation.* A commendable beginning has been made in helping the children to get more enjoyment from listening. Some good results were seen in all of the branches of the school—primary, intermediate, junior high, and senior high. The present tendency seems to be to stress the factual side, probably because this is the simplest for the children to grasp, and on that as a foundation a more refined study can be built. It is to be hoped that the music memory contest idea may soon yield to a more appreciative type of work which will emphasize general enjoyment and mood and then proceed to a study of structure and technical details as means of heightening the general enjoyment.

6. *Instrumental Study.* The groups who were playing apparently received much enjoyment from their activities. There was a pleasant relationship between children and instructor which should certainly be retained. The work, however, is at present much too haphazard in that only occasional children are able to make use of the opportunities. There is great need of systemizing and extending this work until there shall be included: piano classes open to any child in the entire school system, preference being given, if restriction is necessary, to those in the intermediate grades; string, woodwind, brass, and percussion instruments for the children beginning at the fifth grade and going up. These can be financed either by the installing of another instrumental man who should work with the present instructor, both of them on the school budget, or by placing this instruction on a fee basis, with the children assessed for

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In addition to the study of the definite instruments of the band and orchestra, provision should be made for simpler instruments such as the harmonica. The few instances in which the harmonica has already been used in the ——— schools have demonstrated that this instrument not only is a source of great satisfaction to many children who will probably never care to play anything more involved, but that it serves also as an introductory instrument for children who, through succeeding with the harmonica, become desirous of attempting some more difficult instrument. Both uses of the harmonica are entirely desirable and probably the same principle can be applied to some other instrument such as the flageolet, ocarina, and ukulele. The fine effects of music in the vocational school were very evident.

### (B) Results of the Formal Tests

About 800 children from the fourth grade through the twelfth were given the Gildersleeve test of musical achievement. These children were, so far as possible, the same ones who had been selected by the sampling process used in giving tests in other subjects. At the time of making the present report it is impossible to compare the achievements in music with achievements in other subjects covered by test, but a later study may be made of these relationships.

A study of the replies to the questions in the introductory part of the test discloses that there is an unfortunate change in the attitude toward music after the children leave the lower grades. In the fourth grade (which is the lowest surveyed by this test) the children evidently have that normal pleasure in music which may be expected of any child. This steadily increases during the fifth and sixth grades until it reaches the highest point of favorable attitude. It decreases very rapidly in the seventh and with a slight rise in the eighth continues to descend through the rest of the school system. It, therefore, seems logical to conclude that, as far as the items covered in the ten questions of the test are concerned, the school music in ——— instead of gaining favor with the children as they progress through the school system, apparently loses steadily.

Test No. 7. (See graph H1 in complete report. For lack of space, graphs are omitted here.) In reporting on the scores made by these 800 children from grades four through twelve, comparison will constantly be made with the norm which has been

established on the basis of 1,100 children drawn from approximately 20 systems of varying degrees of proficiency in music, ranging from small communities which have no music supervision, to large cities having competent music direction. Some further remarks regarding this norm and its applicability to the ——— group will be presented later.

Graph H1 shows that from grades four through seven the ——— children, as to knowledge of how musical instruments are played, are distinctly below the norm, being most so in the sixth grade, but coming up so that they meet the norm in the eighth.

Graph H2 discloses that in the knowledge and use of musical symbols the fourth grade children are far below the norm, that they approach it in the fifth grade, reach it in the sixth, again fall below in the seventh, and almost reach it in the eighth.

Graph H3 indicates that in their general knowledge of types of compositions, famous names, and musical terms, the children in the fourth grade again start below the norm, reach it and in fact slightly exceed it in the sixth and then fall below in the seventh and continue so in the eighth.

Graph H4 indicates that in recognizing familiar melodies when they are printed in music notation the ——— children again start below the norm in the fourth grade, continue with the same deficiency in the fifth grade, pass above the norm in the sixth grade, return to the norm in the seventh grade, and fall below it in the eighth grade.

Graph H5, giving a composite score of tests I, II, III, and IV, separates the scores made by the boys and the girls and compares these with the general norm. It shows that the boys are constantly below the general norm, approaching it most nearly in the sixth grade. It also shows that the boys are constantly below the girls but very close to them all the time except in the sixth grade, when the girls surpass both the boys and the general norm.

Graph H6, containing the composite score of tests I, II, III, and IV, shows that the ——— schools are far below the norm in the fourth grade, somewhat less below in the fifth grade, almost reach the norm in the sixth grade, fall very far below in the seventh grade, and approach the norm again in the eighth grade. In this graph another line has been added, namely, that of a school system in a city of the same size as ——— but with much better provisions for music instruction. This city is included in the general norm but is here separated for specific comparison with ———. This



new line is considerably above the norm in the fifth grade, far above it in the sixth grade, and continues above it in the seventh and eighth grade.

#### Effect of School Music on After Life

In addition to the formal Gildersleeve test, use was made of a special questionnaire which aimed to ascertain the carry-over of school music instruction into life after school. This questionnaire was answered by a group of about 35 men at the meeting of the Lions Club, a group of about 20 workers in one of the textile mills, and a group of about 40 seniors who had taken the Gildersleeve test, and a like number of seniors who had not taken that test. From these various questionnaires the following general conclusions may be drawn:

Students who are just about to leave the high school or who have been out of the school system for several years look back in the main with pleasure on their school work. Most of them liked the music in the high school better than they did in the grades. Most of them think that it was taught more interestingly in the high school than in the grades. While some of them, especially those who did not enjoy the school music, think there should be less time devoted to music today than there was when they went to school, and while a few think about the same amount of time should be given, by far the larger number are strongly of the opinion that in the light of their lives today more time given to music while they were in the schools would have made their present lives richer and happier. This is reinforced by their statement that they get great satisfaction from the music which comes over the radio and that when they go to motion picture theaters they give preference to those in which they know they will hear satisfactory music. That they already are conscious of the appeal which is in beautiful music is evident from the very large majority of answers which state that in music for dancing, that kind is preferred which gives the maximum of melody and pleasant musical content while still indicating sufficiently strongly the rhythm for good dancing, and practically no votes in favor of that vigorous and even wild music with over-accented rhythm which is common in the cheaper dances.

It is a rather sad commentary, however, upon the effect of music in the schools, that the seniors give decided preference, in the songs which they like to use for group singing, to popular songs of the day, and that material which is used in the school receives only slight recognition. It would ap-

October, Nineteen Thirty

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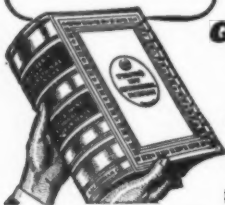
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In addition to the study of the definite instruments of the band and orchestra, provision should be made for simpler instruments such as the harmonica. The few instances in which the harmonica has already been used in the — schools have demonstrated that this instrument not only is a source of great satisfaction to many children who will probably never care to play anything more involved, but that it serves also as an introductory instrument for children who, through succeeding with the harmonica, become desirous of attempting some more difficult instrument. Both uses of the harmonica are entirely desirable and probably the same principle can be applied to some other instrument such as the flageolet, ocarina, and ukulele. The fine effects of music in the vocational school were very evident.

### (B) Results of the Formal Tests

About 800 children from the fourth grade through the twelfth were given the Gildersleeve test of musical achievement. These children were, so far as possible, the same ones who had been selected by the sampling process used in giving tests in other subjects. At the time of making the present report it is impossible to compare the achievements in music with achievements in other subjects covered by test, but a later study may be made of these relationships.

A study of the replies to the questions in the introductory part of the test discloses that there is an unfortunate change in the attitude toward music after the children leave the lower grades. In the fourth grade (which is the lowest surveyed by this test) the children evidently have that normal pleasure in music which may be expected of any child. This steadily increases during the fifth and sixth grades until it reaches the highest point of favorable attitude. It decreases very rapidly in the seventh and with a slight rise in the eighth continues to descend through the rest of the school system. It, therefore, seems logical to conclude that, as far as the items covered in the ten questions of the test are concerned, the school music in — instead of gaining favor with the children as they progress through the school system, apparently loses steadily.

Test No. 7. (See graph H1 in complete report. For lack of space, graphs are omitted here.) In reporting on the scores made by these 800 children from grades four through twelve, comparison will constantly be made with the norm which has been

established on the basis of 1,100 children drawn from approximately 20 systems of varying degrees of proficiency in music, ranging from small communities which have no music supervision, to large cities having competent music direction. Some further remarks regarding this norm and its applicability to the — group will be presented later.

Graph H1 shows that from grades four through seven the — children, as to knowledge of how musical instruments are played, are distinctly below the norm, being most so in the sixth grade, but coming up so that they meet the norm in the eighth.

Graph H2 discloses that in the knowledge and use of musical symbols the fourth grade children are far below the norm, that they approach it in the fifth grade, reach it in the sixth, again fall below in the seventh, and almost reach it in the eighth.

Graph H3 indicates that in their general knowledge of types of compositions, famous names, and musical terms, the children in the fourth grade again start below the norm, reach it and in fact slightly exceed it in the sixth and then fall below in the seventh and continue so in the eighth.

Graph H4 indicates that in recognizing familiar melodies when they are printed in music notation the — children again start below the norm in the fourth grade, continue with the same deficiency in the fifth grade, pass above the norm in the sixth grade, return to the norm in the seventh grade, and fall below it in the eighth grade.

Graph H5, giving a composite score of tests I, II, III, and IV, separates the scores made by the boys and the girls and compares these with the general norm. It shows that the boys are constantly below the general norm, approaching it most nearly in the sixth grade. It also shows that the girls are constantly below the boys but very close to them all the time except in the sixth grade, when the girls surpass both the boys and the general norm.

Graph H6, containing the composite score of tests I, II, III, and IV, shows that the — schools are far below the norm in the fourth grade, somewhat less below in the fifth grade, almost reach the norm in the sixth grade, fall very far below in the seventh grade, and approach the norm again in the eighth grade. In this graph another line has been added, namely, that of a school system in a city of the same size as — but with much better provisions for music instruction. This city is included in the general norm but is here separated for specific comparison with —. This

new line is considerably above the norm in the fifth grade, far above it in the sixth grade, and continues above it in the seventh and eighth grade.

#### Effect of School Music on After Life

In addition to the formal Gildersleeve test, use was made of a special questionnaire which aimed to ascertain the carry-over of school music instruction into life after school. This questionnaire was answered by a group of about 35 men at the meeting of the Lions Club, a group of about 20 workers in one of the textile mills, and a group of about 40 seniors who had taken the Gildersleeve test, and a like number of seniors who had not taken that test. From these various questionnaires the following general conclusions may be drawn:

Students who are just about to leave the high school or who have been out of the school system for several years look back in the main with pleasure on their school work. Most of them liked the music in the high school better than they did in the grades. Most of them think that it was taught more interestingly in the high school than in the grades. While some of them, especially those who did not enjoy the school music, think there should be less time devoted to music today than there was when they went to school, and while a few think about the same amount of time should be given, by far the larger number are strongly of the opinion that in the light of their lives today more time given to music while they were in the schools would have made their present lives richer and happier. This is reinforced by their statement that they get great satisfaction from the music which comes over the radio and that when they go to motion picture theaters they give preference to those in which they know they will hear satisfactory music. That they already are conscious of the appeal which is in beautiful music is evident from the very large majority of answers which state that in music for dancing, that kind is preferred which gives the maximum of melody and pleasant musical content while still indicating sufficiently strongly the rhythm for good dancing, and practically no votes in favor of that vigorous and even wild music with over-accented rhythm which is common in the cheaper dances.

It is a rather sad commentary, however, upon the effect of music in the schools, that the seniors give decided preference, in the songs which they like to use for group singing, to popular songs of the day, and that material which is used in the school receives only slight recognition. It would ap-

October, Nineteen Thirty

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pear that the music used in the schools is not sufficiently attractive to be used for informal singing. There is evidently need for more unison songs, which, while sturdy enough to withstand hard wear better than the popular song does, will have enough melody and swing to compete with the easily learned popular song. This does not mean that beautiful part songs—which should certainly be included in the singing of all high school students—are to be omitted, but that there should also be the recognition of young people's desire to have songs which they can sing alone. The questionnaire furthermore brings out the fact that the former generation in the schools would be very happy if they could have had some of the instrumental advantages which are recommended in this report.

### Recommendations

1. A carefully organized campaign should be carried on to change the attitude of the students toward music. It is perfectly possible to supplant the present merely tolerant attitude by one of enthusiasm. This can be done by emphasizing the connection of music with life through (a) Calling attention to the music on the radio;

(b) By having occasional musical opportunities presented by adults in the schools, these to be given by members of the music staff, capable amateurs whom they will invite in, and possibly by making arrangements for some of the medium priced school concerts which are now available through reputable agencies;

(c) Attractive demonstrations of instrumental music which aim to acquaint children with different instruments, the problems involved in learning them, and the adaptability of various students for studying them;

(d) Contests of various kinds within the city, such as music memory, sight singing, song singing, both by individuals and groups, and playing upon instruments individually and in groups. Some or all of these plans if carefully handled would probably change the present attitude to one that is much more conducive to joyous and effective study.

Space forbids printing more than the initial sentence of the remaining recommendations.

2. The music course of study should be formulated after at least a year of careful study by the entire staff, and should be then put into such shape that it can be circulated to other communities at cost. . . . .

3. Extension courses carrying, if possible, university credit toward a degree should be arranged for teachers who

are expected to do the music work in their rooms and who have not at present the necessary qualifications. . . . .

4. The music of the schools should function more in the community. . . . . (To this end a number of suggestions are given.)

5. As re-arrangements are made in existing buildings, or new edifices are planned, special music rooms should be provided in all buildings, probably extending as far down as at least the intermediate grades and possibly even the primary grades. . . . .

6. A piano tuner and repair man should go over every piano in the school at least three times a year. . . . .

7. To strengthen the instruction in music a limited list of books should be available in each school. . . . . (The report lists titles especially adapted to elementary grades, junior high school, and senior high school.)

8. While the question of the staff for the music work necessarily depends upon the program of activities which is approved by the administrative officers, and while the carrying out of all the recommendations in this report would involve considerable extension, it is the opinion of the music investigators that there is immediate need for the inclusion of at least two additional assistants: one, preferably a woman, to inaugurate piano class instruction in the grades and to assist with the general class work in the high school; the other, a man, to assist with the general instrumental program—principally band and orchestra instruments, but also including at least one of the simpler instruments such as harmonica, and possibly also to assist with general supervision in the junior high school. . . . .

### NOT VERY SERIOUS

"Bach," wrote the earnest young music student, "was a great composer. He had twenty children and spent most of his time quietly at home."  
—M. C.

Junior returned from school with a music book under his arm.

"Well," said his mother, "what do you do with that?"

"I sing out of it," said Junior.

"Smart young man! Er—do you have any trouble reading the music and the words?"

"Oh, no, I get along all right. That is, I would if it wasn't so hard to know when to turn the page."  
—H. C. M.

Johnny had been in violin class for all of three weeks. He had become quite skillful at resining his bow, but apparently had not been initiated into the mysteries of tuning. The strings on his fiddle sagged noticeably and gave an over-pungent richness to the tonal mixture of the open-string exercise, which the class was endeavoring to negotiate. Teacher stopped the class and gazed upon Johnny benignly.

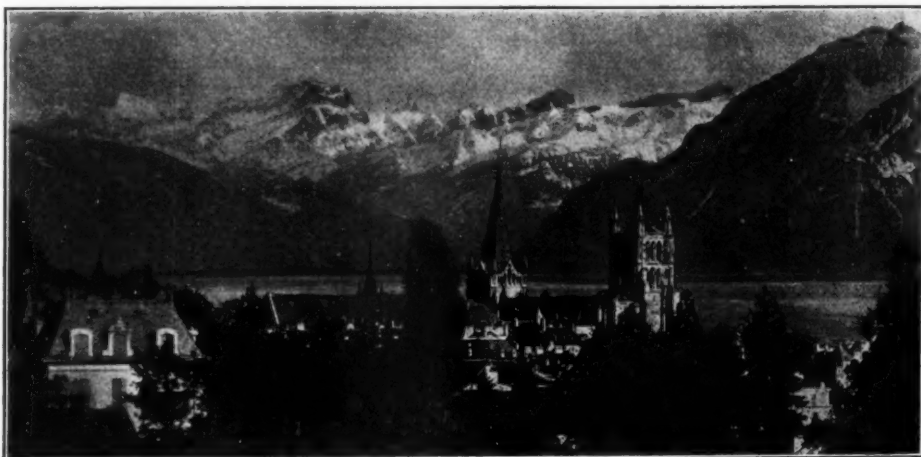
"Johnny," she said, "I fancy that your—er—G string is just a trifle flat."

Johnny earnestly inspected the G string and then the other three strings from nut to bridge and back again.

"Well, he said, "It looks just as round as the rest of them to me."  
—C. C.

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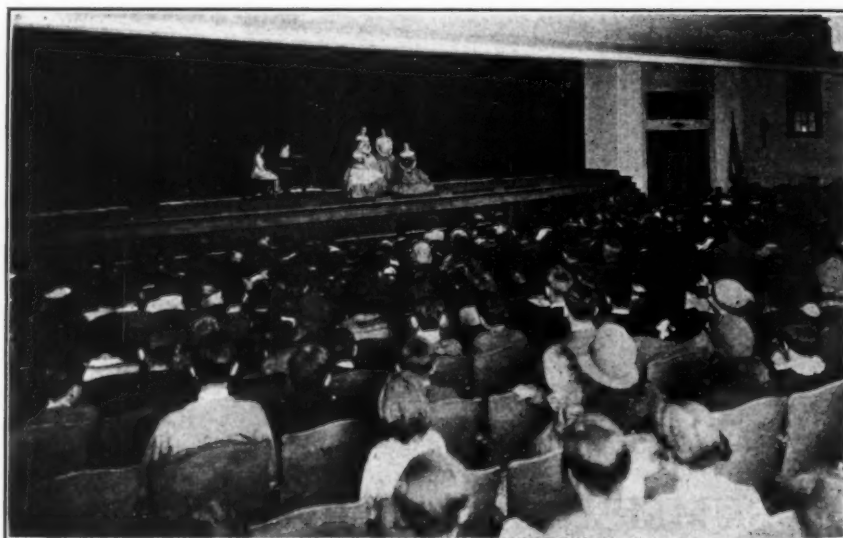
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## BOOK AND MUSIC REVIEWS

Conducted by WILL EARHART, *Director of Music, Pittsburgh, Pa.*

PREPARATION AND PRESENTATION OF THE OPERETTA. *Frank A. Beach* [Oliver Ditson Company].

HERE is an admirable book that is as practical as it is far-seeing, as far-seeing as it is practical, and is beautifully made up. Any distrust I may have had because of the subject was almost instantly removed when I became engrossed in the pages. Mr. Beach has heralded the good that at last may be brought out of the Nazareth of the school operetta.

In the enthusiasm of my approval I am tempted to quote pages and so exceed the proper limits of space. Let me say, instead, that every conceivable phase of educational theory, musical worth, and of practical selection, preparation, and production of operettas, is not only thoroughly well but even brilliantly treated in this book. There is only one exception. While the creative aspects of production are clearly recognized there is no suggestion of enhancing these to their utmost by having children themselves plan, write, and compose the operettas they produce. Such a product is often better as a product than most of the printed things; and the creative effort involved is incomparably greater.

But the book is delightfully comprehensive and as evidence I quote almost at random a comparatively few titles, not of chapters (though these would be revealing), but of paragraphs. As to evidence of the brilliant treatment of all topics, I must refer the reader to the book itself.

Paragraphs: A Means of Self-Expression; Opinion of Superintendents; Imported Directors; Personnel; Electrician; Are Good Operettas Possible; Adaptations; Imported Soloists; Spontaneous or Directed Action; How to Come on the Stage; Gesture; Diction; Chorus Groupings; Children's Voices; Constructing a Backdrop; Securing Properties; Period Costumes; Substitute Materials; Eyebrows and Beards; Flood Lights; The Stage Cross; Explosions; Clouds; Price of Tickets; The Final Performance.

A foreword by William Allen White pays deserved tribute to the work done by Mr. Beach in Kansas and announces the faith out of which the book is projected. Regardless of space, this much, which Americans need to ponder, must be quoted: "Civilization is gauged not by the way it appreciates beautiful things but by the way it produces them. Performance is vastly more important as a testimonial to beauty than is mere appreciation. \* \* \* It may be assumed that those who essay to produce music enjoy it, appreciate it, and to an extent understand it."

Such a statement, as characterizing a book on operettas, is a gleam of radiance in a field in which darkness has reigned.—WILL EARHART.

October, Nineteen Thirty



WILL EARHART

MUSIC IN THE JUNIOR SCHOOL. *Duncan McKenzie* [Oxford University Press].

To guard the reader in "the States" from confusion, it should be said at the outset that the Canadian Junior School, with which the author is concerned, is not our Junior High School but corresponds to our elementary school. The book has value to any teacher or supervisor of music in elementary schools, however, because Mr. McKenzie has broad musicianship and pedagogical knowledge, and much experience as a supervisor of school music, and his discussions will consequently be found rich in fruitful suggestions. In matters of vocal technic and expression Mr. McKenzie speaks with especial authority, and his chapter on *The Rote Method of Teaching Songs*, which includes paragraphs on *The Laws of Expression for Melody; Cadences; Climaxes*; and the chapter on *Tone*, are uncommonly succinct, clear and sound.

A great deal of material is compressed into the small volume, yet without making the book difficult or unattractive. *The Rote Method for Teaching by Note* is a chapter in which the "Song-Study" method in particular is explained, but throughout all chapters there are constant specific instructions to the teacher. Other chapters treat of *Classes in Instrumental Music, Music Appreciation, Music Memory Contests, Relating Music to Other Subjects*, and many additional phases of the theory and practice of instruction. Teachers in Canada should not alone be permitted to profit by the teachings of this helpful book.—WILL EARHART.

MUSIC IN THE JUNIOR HIGH SCHOOL. *Beattie, McConathy and Morgan* [Silver, Burdett and Company].

As evidence of the growth of music supervisors in pedagogical knowledge this book must take high place. It summarizes with perfect understanding and on the basis of quite exhaustive knowledge the best that has been written on the junior high school as a distinctive institution in our educational system. Only after the institution is clearly defined as to its philosophy and general characteristics, do the authors turn to the problem of fitting an appropriate music program into it. Indeed, "The Junior High School and Its Music" might well be the title of the book.

The book is divided into four parts, each containing some four or five chapters: Part One, *Historic Survey*; Part Two, *Present Status of Music in the Junior High School*; Part Three, *Course of Study*; Part Four, *Administration*. Part Three only is limited to music specifically, but even it is far superior in breadth to those "practical" (?) outlines that consist of logically graded material of a kind that is merely assumed *a priori* to be worthy of a place in the program. Not but that definiteness is necessary, and is found here in full measure. But it is not attained by narrowing the field of vision until no alternatives can be seen.

One hardly needs to commend the book to the study of all supervisors and teachers of music whose field of work touches the seventh and eighth grades of the elementary school or the junior high school. It is the only book on its subject, so far as I know, and it is so thorough and complete that it will long remain the basic and principal source of guidance. I wish, however, that it might be brought to the attention of principals of junior high schools.

A very generous bibliography supplements the text, and numerous foot-note citations point the reader to significant passages in these collateral works. In fact, nothing that might increase the book's helpfulness has been omitted.—WILL EARHART.

HOW LONG DOES IT PLAY. *T. C. York* [Oxford University Press.]

One wonders why this sort of book did not appear years ago. There is an introductory note by Hubert J. Foss, pleasantly readable and not without practical value in itself. There follows an extended list of standard musical compositions for orchestra or employing orchestra. They are grouped into sections according to form, under such titles as *Overtures, Symphonies, Concertos for Violin, Symphonic Poems, Suites for Orchestra, etc.*, and under each section are arranged in order of composers taken alphabetically. The result is that any

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piece can be immediately located. But the prime purpose of the book is fulfilled in the fact that the number of minutes required for performance of each piece is specified, in connection with the title, in figures, without discussion. It is all simple, compact and exceedingly valuable. The price of the book, seventy-five cents, seems quite exorbitant from a material standpoint, for the book is smaller than those five-cent ones that made a western state famous. But it contains information that is precious in time of need, so I fancy every orchestra conductor will even think it a bargain.—WILL EARHART.

**ELEMENTARY MUSIC THEORY.** *Ralph Fisher Smith* [Oliver Ditson Company].

Mr. Smith, who is director of music education in the public schools of Reading, Pennsylvania, dedicated his book to his friend and teacher, Arthur Foote, which is significant of its honest merit. There are thirty chapters, dealing with various elements and phases of music theory, from its raw material—sound—through notation, rhythm, intervals, chords, form, and melody-writing, to tempo and dynamics. Definiteness, clarity and sound authority characterize the whole.

The book is designed as a course to cover a year's work of three forty- or fifty-minute periods weekly, preparatory to study of ear-training and harmony. High school, conservatory or college teachers with fairly mature students, interested but unprepared in theory, will find it an excellent and useful reference or text.—HULDAH JANE KENLEY.

### Song Books and Collections

**UNIVERSAL SONG BOOK.** *Walter Damrosch, George H. Garton, Karl W. Gehrke* [Hinds, Hayden & Eldredge].

A book of songs for junior and senior high schools, containing about a hundred and fifty songs. More than a third of these are for first and second soprano, alto-tenor and bass. There are about twenty each for unison; for two treble voices; for soprano, alto and bass; for three treble voices. Musically the material is of excellent quality and well suited to the voices for which it is intended. Most of the songs are short enough for rapid mastery, but for that reason less appropriate for program use. There seems an over-generous use of instrumental classics and vocal solos so adapted as to endanger their chief charms or characteristic qualities.—HULDAH JANE KENLEY.

**SONGS OF PRAISE FOR BOYS AND GIRLS.** *Percy Dearmer, R. Vaughan Williams, Martin Shaw* [Oxford University Press].

This is a choice collection of hymns and carols for children from 7 to 17. The melodies are traditional, lovely, and beautifully harmonized; the verses direct and lovely. One has only to see the names of the editors to know that the collection will be exceptional. Of the 113 songs, fifty-six are marked "O," indicating them as especially adapted to small children, while twenty are Christmas carols or hymns. It is a beautiful collection and should be on the desk of every music teacher or supervisor of music.—SUSAN T. CANFIELD.

**PART SONGS.** For Boys with Changing Voices [Theodore Presser Co.].

Ten numbers, varying from nonsense song to spiritual and chant. Five, although written for four voices, are so compactly scored that they are practicable. Some of the early numbers may be done by one, two, or three voices. The whole forms a booklet useful as supplementary junior high school material. The harmonies in some cases are evident, but suited to the ability and interest, while other numbers are quite lovely in this particular.—SUSAN T. CANFIELD.

**ART SONGS FOR SCHOOL AND STUDIO** (Medium High or Medium Low Voice). *Mabelle Glenn and Alfred Spouse* [Oliver Ditson Company].

This book consists of twenty-five Ditson songs chosen by the eminent editors for their appropriateness to the voice training classes of high schools. Objectives, teaching procedure and diction are wisely and helpfully discussed and the outline of theory adopted by the American Academy of Singing Teachers given in toto. The songs range in musical merit and interest from *Long, Long Ago* and *Such a Lil' Fellow to Aus Meinem Grossen Schmerzen und Widmung* (Franz). A few are undistinguished but the standard is higher than that of most material in current use in high school voice classes. The availability in either medium high or medium low range and a modest price add to the attractiveness of the volume.—HULDAH JANE KENLEY.

**FOLK SONGS OF THE FOUR SEASONS.** *Text and Translations by Susana Myers; Harmonization by Harvey Officer* [G. Schirmer, Inc.].

Here are thirty-three traditional melodies associated with festivals and folkways. Here are seven songs of Spring, six of Summer, seven of Autumn, thirteen of Winter. Few of them are familiar to most of us. Outstanding in interest and musicalness are the Swiss *Lioba*, the Japanese *Cherry-Bloom*, the Hopi *Cloud-Song*, the Negro *Corn-Chuckin' Song*, the Czech *Starlight Carol* and *Cuckoo Carol*, the Italian *Bagpiper's Carol*, and the Dutch *The Angels and the Shepherds*. The folklore accompanying each song is authentic, apropos and well stated, adding much to the value of the book. Harmonizations have been kept simple and true to characteristic folk qualities. While not offered as rote song material for the elementary school, it meets an ever present need in that field.—HULDAH JANE KENLEY.

### Choral Material—Octavo

Several hundred choral compositions in octavo have been submitted for review since the May issue of the Journal. The following are from the list selected for comment, either because of outstanding musical excellence or because of their special fitness for some specific use.

**TWO LITURGICAL MOTETS.** *Healy Willan* [Oxford University Press]. *O King of Glory* (Ascensiontide), *Lo, in the Time Appointed*.

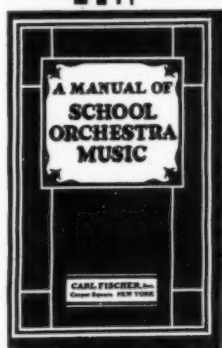
These are for mixed chorus, a *cappella*. They represent the finest type of contrapuntal writing, with melodic voice lines, beauty, strength and dignity.

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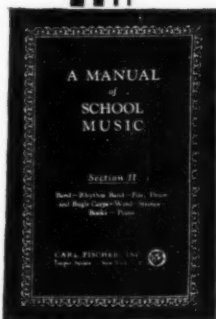
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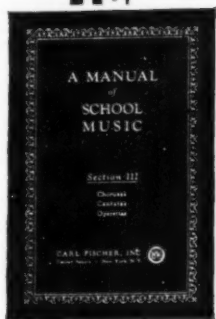
## SECTION I

This graded guide of **ORCHESTRA MUSIC** is submitted to teachers, conductors and students of instrumental ensemble music as a new and specialized service. The material has been carefully indexed to simplify the task of suitable selection.



## SECTION II

A combination of **BAND — RHYTHM BAND — FIFE, DRUM and BUGLE CORPS — WIND — STRINGS — BOOKS and PIANO MUSIC** especially selected for its instructive merit. The contents has been carefully graded and presented in a most convenient manner.



## SECTION III

The vocal music contained in this section consists of **CHORUSES—CANTATAS and OPERETTAS** adaptable for school use. In addition to our own publications, the best material of other publishers listed in our vocal catalog have been included giving the supervisor a wider choice.

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**SAKO, ORLO (Russian Folk Song).** Arranged by Ralph L. Baldwin [G. Schirmer, Inc.].

Tenor, tenor, bass, bass, a *cappella*. Characteristic of the gayer Russian tunes, strongly rhythmic, excellently harmonized, not difficult.

A SERIES OF A CAPPELLA CHORUSES. Edited, arranged, and in some cases composed by Noble Cain [The Raymond A. Hoffman Company].

*Hymn to Trinity, Cherubim Song, Hymn to the Virgin, The Lord's Prayer*—four numbers by A. Gretchaninoff—require a double chorus of size, musicianship and serious purpose, but are so written as to be within the ability of immature voices. A note from the publishers comments on the authenticity of the Gretchaninoff markings and the composer's personal approval of the arrangements of these, his newest works, hitherto unpublished.

**BLESS THE LORD.** Michael Ippolitoff-Ivanoff [Oliver Ditson Company].

Two-part chorus for soprano and alto, arranged by H. Clough-Lighter. A quiet, reverent and beautiful hymn, suited to the occasional chapel appearance of a girls' chorus. The words are adapted from Psalm ciii and are fittingly set.

**AULD LANG SYNE.** Arranged by Walter N. Waters [G. Ricordi & Company].

For two sopranos and alto. A very likable arrangement of the old song which should meet a long felt need of all sorts of organizations of girls and women. The supporting parts are interestingly melodic, the second soprano carrying the melody in the second stanza.

**MICHAEL'S DAY CAROL FROM THE HERRIDES.** Harvey Gaul [G. Ricordi & Company].

Soprano solo and mixed chorus, a *cappella*. A stunning piece of writing, full of clouds, rain, wind, lightning and the battle between Michael and Lucifer, working up to a thrilling climax. A good high school chorus could do it well, to their own benefit and pleasure.

**AVE VERUM.** Josquin de Pres [G. Ricordi & Company].

Soprano, soprano and alto, a *cappella*. This very fine old devotional hymn has been arranged by J. Earle Newton for the Chapel Choir of the New Jersey College for Women. The alto needs a frequent and solid low G-flat, but wherever this is possible the beauty of the composition will compel devoted effort toward beauty of performance.

**BONNY PORTMORE (Irish Air, Very Ancient).** Arranged by Charles Repper [C. C. Birchard & Company].

Soprano, alto and bass. A plaintive old tune, arranged with interest in all voices, the bass having the melody for a part of the time. Well within junior high school ability.

**HO, MARISKA (Bohemian Folk Song).** Arranged by Ralph L. Baldwin [G. Schirmer, Inc.].

Tenor, tenor, bass, bass, a *cappella*. A very clever arrangement of this dashing tune. A sturdy bass foundation smoothes out the Bohemian bumps without loss of style. Senior high school or college glee clubs will revel in it and find it a useful part of their repertoire.

**TITANIA'S LULLABY.** Cecil Forsythe; Edited by Howard D. McKinney [J. Fischer & Brother].

Soprano and alto. The fairy lullaby of *Midsummer Night's Dream*. One of the

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most satisfying bits of writing I have found in many a long day. It is full of genuineness and directness, simple definiteness of pattern and keen sensitiveness to the loveliness of the words.

**NOW RAISE YOUR HAPPY VOICE (INDULGI JUBILO).** Harmonized by J. S. Bach; Edited by Albert Stoessel [C. C. Birchard & Company].

A Christmas chorale to add to the favorite collection each of us accumulates. It is marked by beauty of individual parts, sturdiness of movement and real jubilation of spirit.

**SUNSET HORNS.** Johann Sebastian Bach; Arranged by Ralph L. Baldwin [G. Schirmer, Inc.].

Tenor, tenor, bass, bass, a cappella. As sturdy and fine a contribution to male chorus literature as one could ask. The words, by Frederick E. Martens, are worthy of their setting. The whole will need a group of real singers, with ability for long sustained phrases, sureness of attack and intonation, and beauty of diction.

In all three of the Baldwin arrangements the first tenor is high for high school voices, but transposition downward will involve no loss except that of brilliance.

Because of lack of space, publication of reviews of other choral octavo will be deferred to subsequent issues of the Journal.—HULDAH JANE KENLEY.

#### Operettas

**ROBIN HOOD.** Kate Stearns Page [E. C. Schirmer Mus. Co.].

After hours spent in reading operettas the reviewer finds herself suffering from intellectual indigestion: crude harmonies, limited forms, cheap melodies, and unworthy texts. To such a jaded mind this "play with music for children" (No. 8 of the Concord Series) is as delightfully refreshing as spring rain. The melodies are songs of the sixteenth, seventeenth, and eighteenth centuries—lilting tunes with genuine, vital lines. Two of the songs, *It Was a Lover and The Keeper*, are simply arranged for two voices. The other six are unison. The play can be given by as few as eight or expanded, and its performance time is from thirty to forty minutes. Admirably suited to intermediate grades.—SUSAN T. CANFIELD.

**BRIDGE OF DREAMS.** Libretto by Douglas and Virginia Whitehead; Music by Grant-Schaefer [The Arthur P. Schmidt Co.].

*Bridge of Dreams* is a captivating musical play of two acts, prologue, and epilogue for high school or college groups. It occupies about two hours in performance. There are lines of the sprightly conversational type, easily learned; attractive ensemble and pantomime; a druid story of both human and fairy interest; and music that is full of melody and charm. The cast calls for two soprano, one alto, and five baritones as principals, and soprano, alto and bass as chorus. There are five S-A, two B-B, and seven S-A-B choruses. No tenors are required but rather easy baritone range instead. The ensembles of archers, peasants, dryads, elves, spies, court dancers, troubadours,

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hours and minutes are plastic, easily adapted to large or small situations.—SUSAN T. CANFIELD.

**THE BLUE BELT.** Lyrics by George Murray Brown; Music by Dorothy Gaynor Blake [The Willis Music Co.].

Mrs. Blake's operetta is "A Fairy-tale of Norway" for unchanged voices. The choruses are unison and two parts with an occasional optional third. The story is of an enchanted princess, a beggar prince, a witch, flower fairies, gnomes, a blue belt, deeds of prowess and a humorous ending. The lyrics are gay, with a jolly sextette in the Gilbert and Sullivan style and the tunes are good, although somewhat obvious.—SUSAN T. CANFIELD.

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LAND O' COTTON. Text by Arthur Le-Roy Kaser; Lyrics by Johnson and Kaser; Music by Frederick G. Johnson [The Willis Music Co.].

This is an original minstrel show, an answer to a "widespread demand for complete words, music, and stage directions for a regular minstrel show in one complete and economical volume." Tunes of the past and present are included, some of the latter chromatic and jazzy. The text is clean fun. The authors state that it can be given in unison or chorus. There are four choruses scored for S-A-T-B, the bass using C, and occasional B-flat, and one A-flat, as low tones for which substitutions can be made.—SUSAN T. CANFIELD.

### Vocal—Miscellaneous

THIRTY-SIX LESSONS IN SINGING, FOR TEACHER AND STUDENT. Herbert Witherspoon [Miessner Institute of Music].

This recognized authority gives us fifty-one pages of well printed instruction in durable paper covers, thirty-six lessons presented carefully in detail and fifty exercises printed in full. He gives a wealth of valuable information as to necessary fundamentals, dangers against which to guard, material to use. This material includes a list of twenty-seven songs, classified and arranged in a cumulative whole, with suggestions for the treatment of some of them. It will serve as a safe text for use in high school classes, provided the listening ear of the teacher is as trustworthy as the Witherspoon procedure.—HULDAH JANE KENLEY.

THE OUTLAW KING. Libretto by Clare Grubb; Lyrics by Iris Decker; Music by Iris Decker and Lois Malone [C. C. Birchard & Co.].

While this "Robin Hood Operetta" for high school lacks the lure and immediate charm of the small play before mentioned, it is well worked out and worth giving. It has some really lovely pages. The scoring is good, the parts are well placed, extremes of range are avoided, and the tenor an optional part. Of the ten choruses, four are for mixed voices, four for boys' voices, and two for girls. The characters are usual ones of the Robin Hood legend, the lines are characteristic of the period represented and of interest to young people.—SUSAN T. CANFIELD.

TUNING-UP EXERCISES FOR ENSEMBLE SINGING. (For Women's Voices, Junior High School, Men's Voices or Mixed Voices.) Harper C. Maybee [Oliver Ditson Company].

A set of twelve vocal studies, in unison and in harmony, designed to be placed in the hands of the singers and committed to memory. To be used for tuning up and blending exercises at the beginning of rehearsals and before concerts, to develop quality, phrasing, diction, ensemble. The volume will meet a need felt by teachers for something to use as a focus on which to concentrate for tonal effects, dissociated from musical or verbal content. There is, of course, no guarantee that the teacher who does not know voice will use them correctly. The studies themselves are excellent and the vocal procedure sound.—HULDAH JANE KENLEY.

### Orchestra and Band

THE CLASSIC AND MODERN ORCHESTRA BOOK. Compiled and edited by Maddy and Wilson [Theodore Presser].

The most unusual thing about this book is the full instrumentation provided. Four horn parts in E-flat, four horn parts in F, three trombone parts, full complement of saxophones, third violin as viola substitute, and piano make the publication equal to the task of fitting our largest high school orchestras. Many frown on expanding and thickening of classic orchestrations as is done in this set of books, but others point out immediately that this is a lesser evil than the presence of squirming, idle and uninterested pupils. Balance must be present in our musical diet. Kreutzlin, Schubert, Balfe, Kretschmer, Drigo, Delibes, Haydn, Mero, Ewing, Cooke, Dvorak and Grieg are represented with one number each. Variety of musical style is therefore assured. The violin parts stay in the first position for the most part. In this reviewer's judgment, an average high school orchestra will have no trouble playing the music in this publication.—LEE M. LOCKHART.

ORCHESTRA ARRANGEMENTS OF SCHOOL CHORUSES [Carl Fischer].

Often we hear the cry that school vocal and instrumental work should stand closer together, should be more often united in spirit and performance. This is possible with the *Orchestra Arrangements of School Choruses*. The title is that of a new edition. Number 4 of this edition, *Shepherd's Song*, by William Lester (S-A and S-S-A), is at hand for review. By some mischance its predecessors, *Old Refrain*, Fritz Kreisler (S-A-T-B—S-A-B—S-A); *May Dance*, William Lester (S-S-A—S-A); and *Song of Exile*, William Lester (S-A—S-S-A), have missed my desk, but if they are as fine as the *Shepherd's Song* they would grace any library. The orchestration is rich with color and is not too full for accompaniment in spite of the fact that it may stand alone as an orchestra piece. Parts for the usual full orchestra plus saxophones and treble clef trombone are available. An ordinary school chorus or orchestra will not find the parts difficult.—LEE M. LOCKHART.

THE FOLK TUNE BAND BOOK. Leon V. Metcalf [Fillmore Music House], Cincinnati, O.

This book is rather timely, it might seem. Just now many are thinking of the folk tune as a rich part of music literature and as especially valuable in the teaching of music to the young. I think Mr. Metcalf's contribution to band teaching material is the first built primarily upon the folk tune. A skillful teacher can make fine use of the first page of rhythmic patterns. Two, three and four-part measures are exhaustively treated. One might wonder why the six, nine and twelve-part measures were not included. The book will be found most useful for the ensemble that has been in training six or eight weeks.—LEE M. LOCKHART.

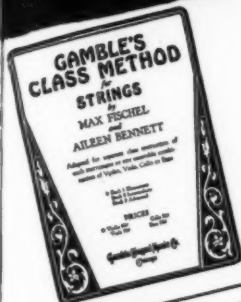
ALLEY TUNES. David Guion [G. Schirmer, Inc.].

David Guion, a young Texan, has given us some fresh, original music in the

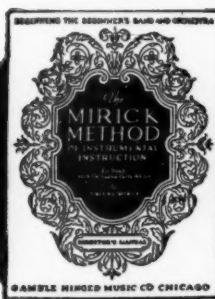
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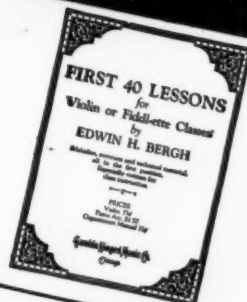
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three pieces for orchestra published under the name *Alley Tunes*. The first, *Bruder Sinkiller and His Flock of Sheep*, is descriptive of an evangelistic meeting in a negro church of the South. The wails and moans of the congregation and the "Praise de Lawds" of the "Brederin" are strikingly present in the moods and motives of the music.

Number two of the group, *The Lone Whistler*, has to do with a lonely ducky as he ambles down the alley in the dead of night. We are not quite sure, but we think he finally negotiates the journey. As we leave him we are certain that he is not perfectly sure either.

Scene three, *The Harmonica Player*, is illustrative of the old-time player of that instrument. In spots it is quite similar in sound to the oft-heard radio harmonica artist as he plays the drone of the "Railroad Blues."

Enough modern flavor is present to give spice but usually one can find his key without trouble. A good high school orchestra will find it playable after a few readings. Its unusual character will make a first attempt somewhat unfruitful perhaps, but the parts individually do not have insurmountable difficulties. In addition to the usual orchestra, parts for second flute, second oboe, second bassoon, third and fourth horns, first and second trombones and harp are available.—LEE M. LOCKHART.

### Instrumental Methods, Etc.

ADVANCED LESSONS Supplementary to Foundation to Band Playing. Fred O. Griffin [J. W. Jenkins]. . .

The *Advanced Lessons* consists of ninety exercises and selections for all band and orchestra instruments. The set of books is written to follow any beginners' band method. Concerted work in scales, intervals, harmony and the arpeggio constitute the first half of the material. The second part is given to several selections, enough and of the right variety for a good concert. The music is well graded, is interesting and adapted to the use of the juvenile band.—LEE M. LOCKHART.

THE ARBAN-CLARKE METHOD FOR CORNET AND TRUMPET—[Cundy-Betoney Co.].

The following is quoted from an inserted sheet received with the copy of the Arban-Clarke Method: "Since 1864, when Arban wrote his celebrated cornet method, while a professor at the Paris Conservatoire, this method has been considered the classic for cornet, the world over."

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STUBER'S MELODY METHOD FOR ORCHESTRA AND BAND. Benjamin F. Stuber [Raymond A. Hoffman].

Mr. Stuber presents us with a new set of books for instrumental classes. The book is designed to serve the teacher

who has a class for each of the instruments of the orchestra. For this reason most of the music contained in the set is not playable in ensemble. Many will agree with Mr. Stuber in his belief that the problems of the different instruments are so diverse that to teach a heterogeneous group is inadvisable. Those who do will find the *Melody Method* quite to their liking. After a few weeks of training in small classes on each instrument all may come together and find ensemble music in Part I of the set. The reviewer hopes he has made it clear that persons should not purchase this set thinking that the books will work for a heterogeneous group throughout. The ensemble music is quite elementary and one might start a heterogeneous class directly at this point in the book, feeling that the home practice of the individual can be given to work on Part II. Mr. Stuber has worked carefully and logically. His method should meet all his claims.—LEE M. LOCKHART.

### Columbia Masterworks Sets

Set 142: Schumann, *Die Davidsbündler-Tänze* (Opus 6).

Of the eighteen short numbers in this opus, all are recorded here except numbers 3, 7, 15 and 16. The group belongs to the "Florestan and Eusebius" period of early Schumann work, a period in which the purely romantic tendencies were uppermost in his thought, when the imaginary characters of the Davidsbund struggle against the artistic Philistines of music were merging in the living characters of the composers whom Schumann considered. Although not so well known, popularly, as the *Carnaval*, which comes from the same period, this opus is almost equally interesting to the student of romantic music; it was written later than the *Carnaval*, although the latter carries the opus number 9.

The music is played by Fanny Davies, who was a favorite pupil of Clara Schumann and who has long been recognized as one of the most sensitive as well as one of the most authoritative interpreters of Schumann. In spite of her nearly seventy years (or possibly because of them!) Miss Davies plays these pieces with a thoroughly fine grasp of their content, and with taste which has the flavor of lasting youth. The recording itself is splendid, and the set will be welcomed by pianists, teachers and music-lovers.

Set 137: Mozart, *Concerto in A major, for Violin and Orchestra* (K. 219). The orchestra is the usual small group for which Mozart wrote—strings, oboes and horns; the players are taken from the Berlin State Orchestra, and are directed by Dr. Weissman. The violinist is one of the younger virtuosi of Germany, Professor Joseph Wolfstahl.

The work itself is an interesting one, particularly in the third movement, which is a minuet, the middle section of which is a march much in the style of the *Rondo alla Turca*. Although written before Mozart was twenty years old, this concerto has many of the characteristics of his more mature works; it is the second of his concerti to be completely recorded, the first (*E flat Major*, K. 268) having been done for Victor by Thibaud several years ago.

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In general, the set is a pleasing one; it is surely worth having in any good record collection. But at the same time these records are not completely satisfying—whether that be the fault of playing which at times seems all too routine, or the fault of placing which makes the solo instrument unduly loud at times, or the fault of the critic's recent and hearty dinner!

Set 139: *Schubert, Concerto in A Minor.*

This is an adaptation, by Gaspar Cassado, of the *Arpeggione Sonata*, written for arpeggione and pianoforte. The arpeggione was "the size of the viol de gamba, or a small violoncello; the shape of the body something like that of the guitar. The finger-board had frets, and the six strings were tuned in 4ths, from E below the F clef to E above middle C" (Grove's Dictionary). The instrument apparently never came into general use, and would not be remembered except for this sonata.

Cassado has treated Schubert's first movement freely; the first record-side adheres closely to the original, but from that point on the arranger has developed the material in extended form, including a brilliant cadenza. The second and third movements follow the original bar for bar, according to the notes furnished with the records, except for the final coda. Cassado's additions to the first movement strike one as being quite in character, and skillfully done; the final coda, however, seems lacking in forcefulness—almost more Mozartian than Schubertesque. With this possible exception, the orchestral treatment and the arrangement in general are worthy of high praise.

Apart from its general interest, this set of records is worth while if for nothing but the exquisitely beautiful Adagio—one of the most appealing melodies which the master-melodist ever wrote.

Cassado plays the solo part in these recordings, adequately supported by Sir Hamilton Harty and the Halle Orchestra. The recording itself is splendid.

Set 140: *Brahms, Sonata in D Minor, for Violin and Piano (Opus 108).*

The work is brilliantly played by Efrem Zimbalist and Harry Kaufman—the former one of the best-known violinists of the day, the latter an instructor in the Curtis Institute in Philadelphia. This sonata is one of the finest of all of Brahms' works, and such an entirely satisfying recording of it is to be hailed with joy.

Unless one is playing these records in a very large room, he will need a soft needle for them; for Zimbalist's tone in them is perfectly enormous; even in the soft pizzicato passages, it stands out with an uncanny clarity.

Set 126: *Rimsky-Korsakoff, Scheherazade.*

The Suite is here played by Philippe Gaubert and the Paris Conservatory Orchestra. If one can have only one recording of the work, he may prefer the Victor set made some years ago by Stokowski, in spite of its less perfect recording—for it was produced before the present recording processes were perfected. Stokowski's reading of the score is by far the more virile and commanding; and his orchestra is better balanced and better in quality of work, especially as to the string section.

But those who are really interested in this tale of wonder and enchantment will surely possess both sets of records; for the newer one has distinctly interesting passages, has much really beautiful playing in it, and is excellently recorded.

The *Granados Goyescas Intermezzo* is included in the set—an interesting small work, beautifully played by the Madrid Symphony under Arbos.

PAUL J. WEAVER

## RADIO RESUMÉ

By E. S. B.

THAT great business organizations and radio corporations are playing serious attention to the educational phase of music is attested by the flavor of programs which have recently come to the Journal office. Only a portion of the season's material is at hand, but there is enough to show a distinct gain in presentation of programs rich in educational value and extensively helpful in the appreciation of the best in music by youth and age alike. Special emphasis, however, is here placed upon courses designed to aid in the musical development of persons of school age.

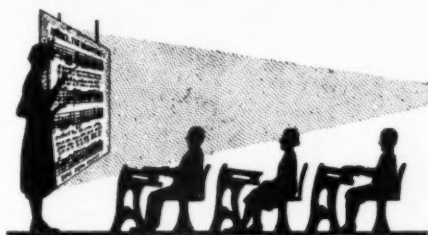
Announcement has been made of an enlarged program for the American School of the Air broadcast from coast to coast over the Columbia Broadcasting System each afternoon.

The same advisory faculty which functioned last year will again act as

consultants to the administration officials. Dr. William C. Bagley is Advisory Dean. The following leaders in the field of music education are acting in an advisory capacity for the musical programs: Howard Hanson, Hollis Dann, P. W. Dykema, George Gartlan, Mary Garden, Edith Keller, Russell V. Morgan, Will Earhart, Russell Carter, Ada Bicking, M. Claude Rosenberry, Mabelle Glenn, Frances Dickey Newenham, Helen McBride.

The Tuesday and Thursday programs of the series will be devoted to a half hour of music and music appreciation, and will be presented at 2:30 o'clock Eastern Standard time and carried over a network of 40 stations of the Columbia Broadcasting System, beginning October 20th.

Tuesday's program will be storytelling and music for grades I, II, and



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Subscription price, \$1.00 per year; subscription also included in active membership in the Conference. Issued in October, December, February, March and May.

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III, alternating with similar material for grades IV and V.

Thursday's program will be music appreciation for the upper grades, junior and senior high school, and adults; this presentation will include symphony orchestra, etc., etc.

In connection with these programs, G. Schirmer, Inc., is publishing a series of profusely illustrated books which will serve in the joint capacity of text and handbooks; these books are *My Radio Book* (for primary grades, price 10 cents), *Radio Work Book* (for intermediate grades, price 20 cents), and *Music Journeys to Many Lands* (for advanced students and adults, price 25 cents).

These programs and the books published in connection with the series have been prepared by Miss Alice Keith, broadcasting director of the American School of the Air, and Mr. Josef Bonime, celebrated conductor, composer and arranger.

The American School of the Air will also present the Detroit Symphony Orchestra in two concerts.

The New York Philharmonic Orchestra, directed by Ernest Schelling, will broadcast children's programs every Saturday morning over the Columbia Broadcasting System.

Other organizations of note, both choral and orchestral, will be on the air during the course of the year, though specific information cannot be given at this time.

For further details in regard to the American School of the Air, write to Alice Keith, Broadcasting Director, 485 Madison Avenue, New York.

**T**HE 1930-31 Series of the National Broadcasting Company's Music Appreciation Hour opened on October 10th. Walter Damrosch again utilizes the National Orchestra in presenting his programs.

Entire new programs have been prepared by Dr. Damrosch for the season's concerts. Following the general plan of last year, there are four different series, each including twelve programs.

Programs for the two younger groups of children are presented on the same Friday: Series A for grades III and IV at 11:00 o'clock, and Series B for grades V and VI at 11:30 o'clock. On alternate Fridays the two advanced courses will be given: Series C for grades VII, VIII and IX at 11:00 o'clock, and Series D for high schools, colleges and music clubs at 11:30 o'clock.

The schedule for dates is as follows:

Series A (grades III and IV) from 11:00 to 11:30 A. M. and Series B (grades V and VI) from 11:30 A. M.

to 12:00 Noon—on October 10, October 24, November 7, November 21, December 12, January 9, January 23, February 6, February 20, March 13, March 27, April 17.

Series C (grades VII, VIII and IX) from 11:00 to 11:30 A. M., and Series D (high schools, colleges and music clubs) from 11:30 A. M. to 12:00 Noon—on October 17, October 31, November 14, December 5, December 19, January 16, January 30, February 13, March 6, March 20, April 10, April 24.

It may be mentioned that the course for Series D, which is for high schools, colleges and music clubs, represents a complete innovation and includes some works rarely heard, such as *Procession of the Pilgrims*, by Berlioz, and others.

Further information regarding the programs and a copy of the *Instructors Manual* may be obtained by writing to the National Broadcasting Company, 711 Fifth Avenue, New York.

**O**N Thursday mornings the Standard Oil Company of California presents the Standard School Broadcast over Pacific coast stations of the National Broadcasting Company.

These programs consist of two lectures on the music to be broadcast on Thursday evenings during the Standard Symphony Hour. Musical examples are played by a string trio, supplemented with orchestral instruments appropriate to the program under discussion.

The Standard School Broadcast is given in two divisions: Elementary (from 11:00 A. M. to 11:30 A. M.) and Advanced (from 11:25 A. M. to 11:45 A. M.).

The evening concerts of the Standard Symphony Hour are on the air from 7:30 P. M. to 8:30 P. M. Beginning October 9th, the San Francisco Symphony Orchestra and the Los Angeles Philharmonic Orchestra will alternate week by week throughout the concert season, the former under two guest conductors—Basil Cameron, of England, and Issay Dobrowen, of Russia—and the latter under Dr. Artur Rodzinski.

For complete information, printed lectures, teachers' manual, etc., write to P. H. Patchin, Assistant to the President, Standard Oil Company of California, San Francisco, California.

Among the first out-of-town callers at the new Conference office last month were Herman F. Smith, President of the North Central Conference, Milwaukee, Wisconsin; Mrs. Marion Cotton, First Vice-President of the North Central Conference, Winnetka; C. C. Birchard, Boston; Harper C. Maybee, Kalamazoo, Michigan.

The latch string will always be out to members and friends of the Conference, and by the time this is printed we hope to have enough chairs so that the company and the office force can be seated at the same time.

*Music Supervisors Journal*

# MUSIC EDUCATION EXHIBITORS' ASSOCIATION

By Joseph A. Fischer, Sec'y.

**OFFICIAL:** A meeting of the Board of Governors of the Music Education Exhibitors' Association has been called for Monday evening, October 20, at the Music Supervisors Conference Office, 64 E. Jackson Blvd., Chicago, Ill.

Due to severing his connection with the Oliver Ditson Company, Boston, Mr. David King resigned on August 1st as Secretary-Treasurer of the Exhibitors Association. The Board elected Mr. Joseph A. Fischer of J. Fischer & Bro. to serve in his stead.

M. Witmark & Son, a division of Warner Bros., appointed Richard Kountz, well-known composer and musician, as head of their Educational Department, early this year.

Carrying out a policy of divisional offices of the Radio Music Company, the following appointments are announced for Carl Fischer Educational Departments: Miss Irene Abraham, Carl Fischer, Inc., 430 South Wabash Avenue, Chicago, Manager for Central States; Miss Bess Daniels, Carl Fischer, Inc., 2904 Sunset Place, Los Angeles, Manager for Pacific Coast States; Mr. Duncan McKenzie, Carl Fischer, Inc., 62 Cooper Square, in charge of New York headquarters; Mr. Arthur Hauser is Sales Manager for School Dept. at Cooper Square; Franklin Dunham is in charge of general promotion as Assistant to the President at 711 Fifth Avenue.

The following announcements are made for general supervision of Sectional Conference exhibits: *Southern Conference* at Hotel Peabody, Memphis, Tenn., March 11-13, Mrs. Blanche Skeath representing exhibitors; *Eastern Conference* at Hotel Syracuse, Syracuse, N. Y., March 18-20, J. Tatian Roach, representing exhibitors; *Southwestern Conference* at Hotel Antlers, Colorado Springs, Colorado, March 24-27, Eugene Gamble representing exhibitors; *California Conference* at Hotel Biltmore, Los Angeles, March 30-April 2, Earl Hadley, representing exhibitors; *Northwest Conference* at Hotel Davenport, Spokane, April 6-10, J. D. Boyer, representing the exhibitors; *North Central Conference* at Hotel Des Moines, Des Moines, Iowa, April 13-17, Joseph Fischer, representing the exhibitors.

President Morgan has appointed the following as the official Conference Committee on Exhibits: Franklin Dunham, Chairman; Earl Hadley, Joseph Fischer, Clifford Buttelman, Secretary, and Russell Morgan, ex-officio. Each sectional conference is given the services of this Committee, with the addition of a designee representing the Exhibitors (as named above) and the President of the sectional conference, ex-officio.

Earl L. Hadley, for so many years Advertising Manager of the Cable Piano Co., Chicago, several months ago became Assistant Sales Promotion Manager of the Grigsby-Grunow Co., Chicago, manufacturers of Majestic Radios.

Stanley A. Morrow is now directing the advertising and educational activities of the Cable Piano Co., Chicago. Previous to the resignation of Earl Hadley, Morrow was Assistant Advertising Manager and also assisted with much of the exhibit work when Earl was president of the exhibitors association.

J. Tatian Roach, the past president of the Exhibitors' Association, has just disclosed an interesting tid-bit of the Chicago Conference. Remember the prize awards? One of the conditions was that each holder of a card must be an active member of the Conference. The first name drawn for the Majestic Phono-Radio combination was a supervisor who had saved a dollar by taking out an associate membership. Result: The alternate who was an active member won the prize. Point your own moral.

Clarence A. Johnson is now in charge of the School Division of Lyon & Healy. Members of the Department include Miss Maude Bruce Wallace, Miss Josephine Eden, Miss Georgia Caldwell, and Miss Helen Thomson.

October, Nineteen Thirty



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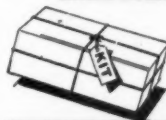
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**HEADQUARTERS MATTERS**

**T**HE first month in the new Conference headquarters has ended. Carpenters, plumbers, painters and electricians have gone away for lack of anything more to move, saw, tear down, or pound on. A jolly time has been had by all.

But we complain only of inability to continue, during the moving and settling period, the prompt service that heretofore has characterized the Journal office, the while we give thanks for the uncomplaining patience of many who have been inconvenienced by unavoidable delay or error—of which we hope there is none that cannot be corrected.

**W**E hope you will not be displeased with the first result of the Executive Committee's decision to change the size of the Journal. The action was preceded by consultation with various Conference members and Journal supporters, and with Mr. Weaver, who had given the question of new form considerable thought, particularly because of frequent requests received from advertisers to whom a page of larger size and standard dimensions would be advantageous. In fact, the gratifying growth of the Journal under the editorial direction and business management of Mr. and Mrs. Weaver is the basic reason for the adoption of the new size, which is the logical next step.

Speaking of growth, no doubt many members of the Conference are unaware of the extent of the work which has been carried on in the Journal office during the past few years. The building and maintenance of the large, comprehensive and constantly up-to-date list of supervisors and music educators, the publication of Conference bulletins and handling of the annual *Book of Proceedings*, the service rendered to various committees and departments of the United Conferences—such as printing and mailing work, co-operation with sectional conference officers in membership campaigns, etc., etc.—these and many other items have necessitated a sizeable and well manned office.

An idea of the size and extent of the office and its work may be gathered from the figures on bills for freighting the office equipment from Ithaca to Chicago—in total nearly six tons. And the shipment included only office appurtenances, machines, and such, plus the stock of books and bulletins. The office force and executives could not be brought along, much to our regret!

**U**NDER the stipulations of the constitution adopted last spring by the National Conference, the Journal is now on a subscription basis. Dues of all members, except associate, include \$1.00 for annual subscription. Paid-up members for 1930 will receive one more issue this year. 1931 subscriptions will be payable with 1931 dues not later than January 1st. Be sure that your dues are paid promptly if you wish to receive your Journal regularly.

Under the new plan it is possible, by simply parting with a dollar bill, to become a Journal subscriber without holding Conference membership. We are welcoming hundreds of such subscribers. Many of these, we feel certain, are fully eligible to active Conference affiliation. Perusal of the various sectional conference departments in this issue will divulge several very good reasons why the additional \$2.00 required to total the \$3.00 active membership fee should prove an exceedingly profitable investment.

From the standpoint of the Conference, it seems only fair to extend to non-member subscribers this earnest invitation to share in the support of the organization which makes possible the publication of the magazine, and which, for that matter, has championed these many years the interests of all who are connected directly or indirectly with music education.

**S**EVERAL thousand copies of the 1930 *Book of Proceedings* have been mailed to Conference members—not quite as promptly as in previous years, because of circumstances alluded to above. A book has been printed for every active and contributing member whose dues were paid for 1930, but cannot be mailed until the member's address in the Journal files is verified. The book is too valuable, and postage too expensive, to warrant any other course—especially in view of the record for annual address changes established by the Supervisors Conference. The average organization's "par" for address changes each year is about 15% of the total membership list. The Conference rarely makes it under 30%.

If yours is among the missing blue cards, won't you please mail it now? In case the card is mislaid or failed to reach you, another will be supplied upon request.

*C. V. Buttelman, Executive Sec'y.*  
64 East Jackson Boulevard, Chicago, Ill.

*Music Supervisors Journal*